

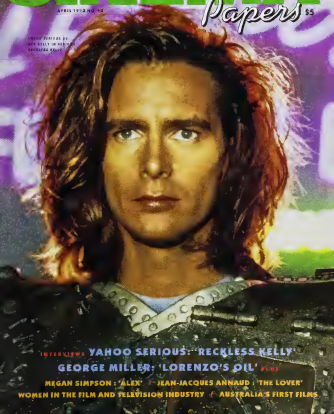
CINEMA

COLLECTED BY GUY CARROLL FOR PHOTOGRAPH BY TAP POK

APRIL 1992 NO. 52

Papers \$5

COVER STORY BY
WILLIAM S. BAKER
ON THE NEW
CINEMA



INTERVIEWS: YAHOO! SERIOUS: 'RECKLESS KELLY'

GEORGE MILLER: 'LORENZO'S OIL' *FILM*

MEGAN SIMPSON: 'ALEX' / JEAN-JACQUES ANNAUD: 'THE LOVER'

WOMEN IN THE FILM AND TELEVISION INDUSTRY / AUSTRALIA'S FIRST FILMS

HEAVEN TONIGHT

"Purple Rain" and "Eddie and the Cruisers" were the only two films about rock 'n' roll which really worked for me - until I saw "Heaven Tonight!"

IAN MELDRUM 1990

"Truly great acting".

THE HOLLYWOOD REPORTER

"Should be of intrinsic interest to a wide public"

JOHN FLAUS

"Moving, honest and well crafted....Great acting, good music and an emotionally charged script brought strongly to the screen make **HEAVEN TONIGHT** an Australian film that should appeal to audiences young and old".

BIG NIGHT OUT

An undiscovered gem of Australian film-making re-emerges from an undeserved oblivion.
It has drama, humour, pathos, satire -
and truth!

**NOW RUNNING
CARLTON MOVIE HOUSE
235 FARADAY STREET CARLTON**

BOULEVARD FILMS Presents HEAVEN TONIGHT JOHN WATERS BENEDICTA GILLING
KEVIN GYMRELL and GUY PEARCE Music JOHN CAFFEY Director of Photography DAVID CONTELL A.C.S.
Editor PHILIP REID Written by FRANK ROWSON And ALISTER WEEB
Executive Producer PETER BOYLE Produced by FRANK ROWSON Directed by PINDA AGOSTA

**CHECK LISTINGS
FOR SCREENING TIMES**



**RECOMMENDED FOR MATURE
AUDIENCES 15 YEARS AND OVER**



DOLBY STEREO



Cinemas

There appears to be an ever increasing interest in specialist and/or retrospective cinema as evidenced by the number of cinema outlets which have sprung up recently around the country.

In Melbourne, there is the new twin Cinema Nova in Carlton. One of the most contemporary cinema complexes in Australia, it was designed by three young architects, Leonard Rossmoff, Andrew Whitte and Peter Harper, with graphic design by Brian Badgrove.

They believe the experience of going to the cinema should be an exciting one, as the night itself. Therefore, the architecture of Cinema Nova creates drama and the sense of theatre through the use of sculptural representation and vibrant materials and colours. From the open foyer with floor to ceiling and smooth-glass walls, past artistically lit gold glass walls, one enters two intimate cinemas with velvet seats and organic shaped ceilings.

Also new in Melbourne is the Paradise in Brunswick Street, Flinders, which shows films via video projection.

Melbourne's in-Park Cinema Paradise is a new three cinema complex situated within the Carleton development at Northridge. The cinema is the brain child of Ron Eggen of Communication Eggen media group on film exhibition in 1981 when he initiated The Rabbit Model. Lately it is the name of show glory and it is hard to see it as a quality art house cinema. The new cinema will continue in this tradition, offering patrons a mix of top-quality English and foreign-language films.

The cinema was designed by leading Perth architect Philip McClelland, who was responsible for the reconstruction of both the Astor and the Hippodrome. The three cinemas have the capacity to seat 218, 330 and 328 respectively.

Cinema Paradise is perhaps the largest art house complex built in Perth.

Another recent and exciting, move is the

Journal's best known regulatory group, The Melbourne Cinematheque going national. The Melbourne Cinematheque is based on the French Cinéma de l'Époque Philosophie of Paris, a venue for people to discover and learn about the broadest possible range of international cinema art.

The Melbourne Cinematheque is the place for neglected or nearly forgotten cinema, even those recent films that have missed out on a commercial release. For the film scholar and student, the Cinematheque is a precious institution exhibiting works with critical significance from preservation archives.

event guide and experimental films which most students can only read about, films which have shaped current cinema trends and film thought.

Realising the quality and growing reputation of national Melbourne's regular Wednesday night Cinematheque, the Australian Film Institute has created the National Cinematheque to be the first of its kind in the country. The National Cinematheque will bring The Melbourne Cinematheque's 1980 programme to the APF network. The Cinematheque will also The State of Victoria. Also, by arrangement with state and local organisations, the programme goes out to The Film and Television Institute at WA, Adelaide's Metro Cinema and The National University Theatre in Canberra.

This is the first time since the days of the first Post Film Theatre in the late 1970s and early 1980s that Australia has held a nationwide film festival.

APF members of the Council for Post Film Cinema at the Cinema Nova in Carlton, Victoria, discuss the future of cinema.



CORRIGENDUM

In Scott Murray's review of *Planet America's Post-Sound Cinema Project*, No. 10, January 1983, pp. 45-46, the director of *Breaking Loose* was incorrectly named as *Lee Rod Hardy*, when it should have been *Paul Roy*. Cinema Project apologises to both for this error.

Berlin 1993

Australia had three features at the Berlin Film Festival this year, though sadly none in the official Competition (qualifying Cinema last year).

Ann Turner's *Monkeys over the Sea*, David Effkin's *Love in Laid* and Richard Lowenstein's *Way Little Player* were all screened in the Post-war section, which highlights new filmmakers and cinema. Many critics attended the *Post-war* section and therefore the cinema is doing better than at the Competition.

All three films were financed as part of the Australian Film Finance Corporation's third Film Fund. Second Film is the International Film Festival.

AFC News

The Australian Film Commission announced last year that Sue Milkins and Associate Producer Stuart Cunningham have been appointed as members of the AFC for the next year.

Milkins is a well-known film producer (*Shirley Haze*, *The Fringe Dancers*), while Cunningham is former Lecturer in Communications and Media Studies and the Director of Research at the School of Media and Journalism at the Queensland University of Technology, Brisbane.

Cathy Robinson, the AFC's Chief Executive, welcomed both to the Board.

Stuart has extensive experience in research and teaching in tertiary institutions in Australia, Canada and the United States. His specialisation is film, media, cultural studies and Queensland policy and has published approximately 60 journal and magazine articles together with several book chapters and two books.

I believe that a broad knowledge of the film industry and State's economic and research background will prove valuable in discussions and decisions at the Commission.

Members of the Commission serve on a part-time basis.

As well, Scott Murray, the AFC's Marketing Director, has been in Germany after two years in London. Cathy Robinson said.

Berlin's relevance to Australia is managerial. Australia's recent relations, the Marketing Branch and its profile in the industry after a difficult year, may well have done from the AFC's London office.

FFC News

David Mackinnon has been appointed Interim Manager (Documentation) at the Australian Film Finance Corporation. Mackinnon is Chairman of the Film and Television Institute of WA and was a Senior Project Officer with the Australian Film Commission.

In 1983 Mackinnon was awarded an AFD-ABC Documentary Fellowship and returned to Western Australia in 1980 to begin production on *Biggar 1981 Texas* is documentary created an ABC television set December. His productions include *How the West Was Lost* which won the Human Rights Award for Documentary Film in 1987.

Mackinnon has also taught film and video for APFMS, TAFE, Curtin University and Murdoch University in WA. His appointment began on 1 February.



STAY ON THE BAY

Station Pier Condominiums welcomes the film industry with special rates to stay at our luxury, modern, resort-style complex. We are 4 kms from the city, 2 kms from the Melbourne International Film Festival's main venue, and on the edge of Port Phillip Bay. The complex has 60 superbly designed one and 2 bedroom suites with fully equipped kitchens and private spas. Our swimming pool, tennis court, sauna, jacuzzi make it the ideal retreat.

Call for special industry rates today **008 331 911** (Toll free Australia-wide)

Station Pier Condominiums

15 Beach Street, Port Melbourne, Victoria, 3207 Australia Tel: (03) 547 9666 Fax: (03) 646 3539

ENTREVISION

SHOWCASE CINEMAS

Bringing Perth the very best in World Cinema



CNR BEAUFORT & WALCOTT STS
MT LAWLEY PHONE 870 1777

THE PORT
THE ARTHOUSE OF THE SOUTH

86 ADELAIDE STREET
FREMANTLE PHONE 335 1838

CINEMA Paradiso
SOUTHERN CROSS

THE GALLERIA, 164 JAMES STREET
PERTH PHONE 327 1771

Old Court House



Guesthouse Restaurant

*Un-stress yourself in Araluen
Wine, dine and relax with us*

Telephone (0489) 464 033

ST KILDA FILM FESTIVAL 1993

MARCH 24 - 28

A SEASON OF CONTEMPORARY AUSTRALIAN SHORT FILMS
NATIONAL THEATRE BARKLY STREET ST KILDA

PROGRAMS AVAILABLE FROM ST KILDA TOWN HALL
TELEPHONE (08) 526 1367

SERIES OF TIMES

Wednesday March 24 - 8pm & 9pm Opening Night

Thursday March 25 - 7pm & 9pm

Friday March 26 - 7pm & 9:30pm

Saturday March 27 - 2pm, 4pm, 6pm and 8:30pm
plus

Sunday May 1 - 2pm, 4pm, 6pm & 8:30pm Awards Night

\$7 per session (80 Concessions) Mail Post \$10 (80 Concessions)
Full Festival \$40 (80 Concessions) Opening Night \$10 (80 Concessions)

ST KILDA FILM FESTIVAL GRATEFULLY ACKNOWLEDGES
THE ASSISTANCE OF THE AUSTRALIAN FILM COMMISSION, FILM VICTORIA,
THE NEW FILM AND TELEVISION SERIES AND JURY

KINGSGROVE LUXURY APARTMENTS

64 FITZROY STREET ST KILDA

TELEPHONE (03) 536 3000

FACSIMILE (03) 525 4571

TOLL FREE (000) 033 796

MELBOURNE AUSTRALIA

Special industry rates: \$70-\$85 per night, \$285-\$770 per week.

All apartments feature actual luxury appointments, separate livingroom/bedroom/suite, very fully equipped kitchen, full size bath/shower over-in-house laundry, sauna, spa. In-house movies direct dial-in phones, answering service, and furniture on request. Full business service. Room service lunch and dinner. Continental breakfast on request in apartments. 24 hour reception. High security building. We are the film and entertainment specialists, attention to your special needs.

Lorer



a manual for courageous
human conduct

Lorenzo's Oil is one of the finest films made about the nobility of spirit. It is based on the true struggle by Michaela and Augusto Odono to find a treatment for their child, Lorenzo, who suffers from the rare and "incurable" degenerative disease, Adrenoleukodystrophy (ALD).

Refusing to give up, the Odones begin their own search for a cure, wading through all the relevant medical literature they can find, though neither has any medical training. They even mortgage their house twice to pay for the medical symposiums and scientific experiments they initiate. The result, as many would know from the wide press coverage, is the breakthrough use of oleic oil and erucic acid in a child with the disease from degenerating further. If diagnosis is early the child can look forward to a normal life.



But Miller's film is much more than a reconstruction of two people's fight to save a son. It is also the story of an extraordinarily brave boy's will to live. Lorenzo had seemingly a very reason to give up: agonising pain and a total inability to communicate with the world outside him. But as his body withered, his spirit did not.

There is a Swedish *Wiesner* song quoted at the beginning of the film which will be much referred to:

Life has meaning only in the struggle
Triumph or defeat is in the hands of the Gods –
So let us celebrate the struggle!

In this case, the struggle is very much that of individuals. They question, challenge, show no concern for notions of appropriate, acquisitive behaviour and pursue their goals with a single-mindedness that is inspiring. Even more remarkable, they fall far from any descent into self-pity or despair, particularly Michaela who has a focus that breaks no interference. There is a key scene where she diagnoses the second, kinder, nurse from treating Lorenzo because she clearly expects her patient to recover, inferno. The look on Michaela's face as she shares the nurse the door is both chilling and exhilarating.

The Odones are confronted most effectively with other patients of ALD boys. Most have refused to allow themselves hope (it is too painful); they unquestioningly trust doctors as all-knowing gods; they shirk all responsibility to others – to the medical fraternity and the ALD Foundation, which is much more concerned with keeping the parents numbed than helping the children. To such people, the Odones are troublemakers. They stand alongside all those individuals throughout history who have refused to accept conventional wisdom and searched for their own truth.

In his film, Miller not only celebrates individuality, but also ethnicity. The characters colour in their individual nationality, be they the Italian Augusto Odono, the English bio-chemist Don Swickaby (played by Swickaby), the African Ononari (Machaka Steady).

Miller is arguing that all specialness is to be valued, as must be the very struggle to be oneself. This is made quite explicit in the scene where the heads of the ALD Foundation refuse to disseminate the Odones' breakthrough information on acid oil. During the argument that follows, Augusto is accused of being arrogant. He replies that the Latin root for the word is "arrogare", meaning "to claim for oneself". That is what Lorenzo and his parents are doing, that is why they are inevitably opposed.

On several occasions, Miller captures visually the anatomy of this struggle. The most dramatic is when the Odones go to the library for the first time to begin their search. The camera climbs and turns up a wall and ceiling to reveal the massiveness of the library as a performance collection. The daunting task facing these individuals clear.

Another example is when Ononari arrives at the airport, having left his native Africa for the first time. Miller tracks low along the ground, Ononari dwarfed in an empty terminal by a curved glass wall that reflects ever upward. Miller makes no more of it (no explanatory dialogue, no close ups, no unvoiced expression from Ononari). He has made his points effectively and precisely.

But most striking of all are the wide-angle track forwards, such as that in front of the Odones' house, past Lorenzo to Michaela, or, equally telling, past a family gathering inside the house towards the window overlooking a yard where Lorenzo is playing with other children (and where he has an accident that jeopardises the problem ahead). At the time, these shots may appear merely dramatic and without sufficiently precise meaning. But they carry undercurrents that signal, perhaps half consciously, that this film is about a journey forward, about a surge away from despair. One can be hit swept up with it.

This cinematic command is indicative of how *Lorenzo's Oil* is the work of not one filmmaker at the height of his power, but what is most appropriate sensitivity artwork. After the *Mad Max* films¹ and *The Witches of Eastwick* (1987), many thought Miller a director solely concerned with an elaborate and visceral style in the service of "action"². But all these films, as best, represent Miller's interest in making mythic stories, in decoding a hero's journey into the wilderness (here medical ignorance) and, through overcoming various trials, reaching an inner transcendence that sufficiently benefits others.³ In this, Miller has been greatly informed by the work of Joseph Campbell.⁴

Since making those films, Miller has had a child. It is simplistic to suggest that has had an effect on his storytelling, but *Lorenzo's Oil* could only have been made by a parent, by someone who has personally experienced the risks involved. There is that ever-present danger of things going wrong with a child and one can only stand in awe of those afflicted parents and children who, instead of being defeated by setback, fight on.

Such people have been celebrated throughout the history of cinema. But often there has been that Hollywood need to romanticise the story. Miller does not. His film is made with focus

Instead of showing this with a whole series of phonocasts, it was much more efficient in the third act to do it with that scene at the conference.

The extraordinary thing about the chronology of the *Colonus* story is that it has very much in common with a thriller. That is of the essence, and the clock is ticking for their son. The film follows a thriller form fairly accurately. In fact, someone described it the other day as a serial killer movie, where there is someone going around killing children. No one knows who it is, the parents go to the police, but they say they can't do much, so the parents become amateur detectives to track down the killer and stop the killings.

Why did you change the original name of the Professor Nikolais (for Peter Ustinov) character?

Nikolais is based on a doctor who is very conflicted between wanting to be compassionate and wanting to be a dispassionate scientist. Still, he is a person who has chosen to work in childhood neurology and not plastic surgery in Beverly Hills. To that degree, he is a serious doctor and I didn't want to embarrass him.

As well, the Dr. Judelson character (Geary Brennan) is actually a composite of two doctors – a politician and a political neurologist.

In most other cases, we have kept the real doctors' names because I think that they should be embarrassed. I think they behaved admirably.

Because doctors are powerful, they're like politicians. You must keep them honest. You must challenge them. That's the only way there can be worthwhile evolution.

The best doctors and the best patients are the most questioning. The *Colonus* questioned telethinks. And what is unusual about them is their ability to ask the right questions.¹

How accurate is the representation of the AID Foundation, with its fearful stonewalling?

Truilly. In fact, I think we were kind to them.

While you are critical of various doctors and organisations, nobody is portrayed as a villain. You give everybody their reasons. There is not the typical Hollywood dichotomies of good guys and bad guys.

Well, each man has his own good reasons – even the most evil of us.

Having been a doctor, I already acknowledge that doctors are flawed, so I didn't have to be overly respectful or condescending to them. I didn't even have to be angry with the *res* because I know that doctors are human beings, not gods, facing the same sort of problems as other human beings – doubt, despair, scepticism, lack of courage, but sometimes great courage.²

How much did your being a doctor influence the writing of the script?

It helped in a lot of ways and was probably what stopped me from being deterred from telling the story. I knew that the medical journey is essentially the MacGuffin, in the traditional Hitchcock sense.

Basically I knew two things. One was that the *Colonus* started from ignorance and gained real knowledge as they went along. So, if we told the story from that point of view, the audience would also go from ignorance towards some knowledge.

Second, I knew that all great scientific insight comes from the ability to conceptualise simply, from coming up with the exactly appropriate question. Science is about clarifying, and it's the *Colonus'* ability to do that which leads itself to film.

This is also what makes Augustus, in particular, a great scientific thinker, which allowed for the breakthrough. The whole analogy of the kitchen sink is exactly what Augustus had done (whereas Nick and I assumed the gutter clips as a simple metaphor). That's what science is about. The whole of Einsteinian physics was based on one simple and very poetic question: 'What does the universe look like if I ride on a beam of light?' Einstein asked that when he was 14 and had answered it by 20 – hence the bomb and everything else that Einsteinian physics is about.

The science is not that difficult; it's more a question of observing the world of medical science honestly, which is more complicated.

Nick initially was dented by it, but he is someone who could have broken through medical school. He was able to go from no scientific knowledge to understanding the principles of biochemistry and scientific deduction easily.



FOURTH FLOOR AUGUSTO AND MICHELLE MEET WITH THE NATIONAL ASSEMBLY OF THE CHURCH (LEFT) (REPRESENTING MICHELLE (JENNIFER HENNESSY), AUGUSTO (JESSE WEINSTEIN)) WITH THE DOCTOR (JENNIFER HENNESSY) AND MICHELLE (JENNIFER HENNESSY) WITH THE DOCTOR (JENNIFER HENNESSY) FOR ALL. (REPRESENTING MICHELLE WITH A PROBLEM OF THE CHURCH, AUGUSTO & CO.)

So, the fact that I was a doctor probably made me less intimidated. It made me understand that you can approach a story like this and not make it too complex.

It was interesting because Susan Sarandon had known of the story four years before. The father of the first child is an Italian doctor called Franco Amari, and Franco had interviewed the Odeons on tape with a mind to making a movie with Susan. He very generously gave me his tapes and he said his biggest problem was seeking the actress, in trying to make it clear.

Did you do much audience testing with the medical issues in mind?

We tested the film three times in the States and I was delighted that on the very first screening the audience had no problem with the science. In fact, they loved the idea of being able to follow it.

I was not worried because I thought back to the complexity of some films, like *The Italian Job* (John Huston, 1941). I also remember that when I saw *The Silence of the Lambs* (Jonathan Demme, 1991), I had trouble following exactly some of the deductions that were being made. But it doesn't diminish the component of a film as long as you know the characters understand what they are doing.

On a more personal level, how much did your being a parent influence the film?

If I hadn't become a parent, I probably would not have been as alert to the story.

But the real reason I was drawn to the story, make no mistake about this, is the same reason I was drawn to the *Mad Max* films, which is their heroic dimension. *Lawrence's Cat* classically follows what Joseph Campbell describes the heroic path. Two people making their way in the world are drawn into an adventure by a magical figure, in this case their deceased son. They venture out into a vast dark unknown wasteland where they undergo terrible and fabulous adventures. They come to the moment of their deepest despair, where the obstacles are at their greatest. They have a choice of being sucked back into the darkness, or somehow or other overcoming self-doubt and venturing forward. And even when they are invited to give up, by not only their enemies but by their loved ones, they still choose to go forward.

I'm giving the audience here, but I don't see in the end of the second act reduced to the lives where finally his mother in person says "Go, if you want to go", he releases. That happened in real life, and the Odeons said to themselves, "We just have to go back and understand this thing." They did and they made their breakthrough. And because of what they have done, they have become a beacon at their world for ever, recognizing that finally it's not for their own, it's for others. It wasn't for the presence of the Odeons, all these children you see at the end of the film would be if not dead, then severely ill.

Max helps people more indirectly than do the Odeons. He is very much a reluctant hero, acting purely out of self-interest. Only in *Mad Max Beyond Thunderdome* (1985) does he consciously do good. You even have him duck under the plane as the children fly



can highlight how he has finally subjugated himself for the benefit of others.

Yes, up till then Max is unwittingly, reluctantly heroic. And that can be the case.

One of the reasons I loved *The Last Temptation of Christ* (Martin Scorsese, 1988) so much is that Jesus (William Baltic) is so reluctantly heroic. He in fact built crosses just to prove to himself and God that he can't be the Messiah. "How could I do something so evil as to make these men slaves of death and torture?", he asks.

Apart from showing the nobility of the human spirit, the film also values highly individuality and creativity. There is something wonderful in Don Seldin's Englishness and understatement, his quiet heroism, just as there is in the human quality of Augusto's Italianness or the African Odeons's peaceful coping with change. It is unusual these days to find a film today that values so highly the specialness of individuals.

That reflected the truth of it. The Odeons are a natural state, and I wanted to show that.

Again taking the subtext, one of the hallmarks of the hero's path, as Campbell has it, is that

where we had thought to see an heroic man, we shall find a God. And where we had thought to slay another, we shall slay ourselves. Where we had thought to murder our work, we will come to the very center of our own existence. And where we had thought to be alone, we will be with all the world.¹⁰

And that's how it is with the Odeons.

They certainly felt horribly alone through much of those eight years of struggle. Now they are with all the world. You can't be in their house without calls coming from all around the world. And it



JENNIFER JASON LEIGH AND SUSAN SARANDON STARE AT AN EAR THUNDERBOLT
WHILE NICK NOLTE WATCHES
CALEB FEMI AS BOBBY FIGHTS AN UNBORN FETAL, SUSAN SARANDON BRINGS
THE SCENE'S "PROMISED GLORY." LORENA L. LADD

is already worse now than there is a movie and now they are actively promoting the Myelin Project.

You also show how the physical world can dwarf the individual, as with the dominating up-the-Chinese's entering the library or the truck at the airport when Duncan arrives. The point is made visually, then it is back to the journey, so that quiet movement forward.

When you are dealing with people in search of knowledge, it's not something you can do in a flamboyant way, using all the visual syntax that you might do with an action movie. But there is that notion of going forward. Yes, absolutely.

I had to be very rigorous. It would have been very easy to get out of hand with the film language I had to really meet the touch of it.

As you know, there are not that many cuts in the movie. There used to be a lot of one-shot scenes. You tend to believe it more the less cutting there is.

Again referring to Hitchcock, there is that famous story about filming the concentration camps when the Allen first went back into Europe. Some one asked Hitchcock how he would shoot it, and he said the only thing he could think of was replay it all out in one shot. It would suggest that reality was recorded, rather than a artificial language or structure being imposed on it.

I think that I've decided to follow that. Unless there is a reason to cut, I don't.

Was that also guided by the actors, because they have quite emotionally-intense scenes together?

That's exactly right. I wanted those emotions to be honest and I was certainly guided by the actors.

I knew I had two actors, in Nick Nolte and Susan Sarandon, who work in an awfully similar way. They have done theater and they understand that it's a dance. So I told them, "I will use about an emotional scene only the two of you are within the frame. I won't cut in close-ups because I want the masculinity of the two together to be preserved, and not be imposed on by our cutting rhythms."

If I had had other actors who didn't act in the same sphere, as it were, I would have used a different technique. I probably would have broken it up more.

I really want for actors who were good even in the bad parts, actors who are truthful and still at the same time. There were many New York theater actors.

As for Lorenzo, I knew a child actor couldn't reproduce the kind of disintegration that a real person would go through. So very much about and Lorenzo. I had a wonderful, brilliant girl called B. G. Daily who did his voice and all his crying and his breathing throughout the movie. She is a rock 'n' roll singer from L. A. who does various voices and has an incredible ability to mimic everything from a baby crying to a Hispanic manager.

You know that Augusto wanted him? (I played as an Italian. How did that guide you in the casting?)

Even before Augusto told me that, in fact the strange I met him, I only saw Nick Nolte. They are both big men, whose appearance helps how controlled they are.

Nick is if not the best-read person I have met, then at least the best-read actor. His house is like this big book room, with bookshelves even down the stairs. Every one of those books has been read and annotated! He's read all the classic literature and all the great philosophers. You'll sit there and talk for hours, and he'll go and grab a book and quote somebody. Nick's a great writer, a spiritual explorer, and I think a lot of his parade brochure with design and alcohol was part of that quest.

When I met Augusto, I had just seen Q & A (Sidney Lumet, 1990) and New York Stories (1988) in which I thought Nick Nolte was carrying on a great actor. I subsequently learned that it was at that point Nick began to be sober. He had just had a child and decided to give up his wild and weekend ways.

I remember asking up Sidney Lumet and asking him whether Nick could do an Italian accent. Sidney said, "Nick can play anything", but suggested I ask Nick as he'll give me an honest answer. So I met Nick and he said, "Oh give it a shot."

"... there is that famous story about filming the [European] concentration camps ... Someone asked Hitchcock how he would shoot it, and he said the only thing he could think of was to play it all out in one shot. It would suggest that reality was recorded, rather than an artificial language or structure being imposed on it. I think that Fre tended to follow that. Unless there is a reason to cut, I don't."

GEORGE HILLER

Nick has taken a lot of flack in America for his accent but it's completely unnoted. *Anyone* who has met Augusto sees that Nick has not only got himself down perfectly on the surface but has captured the soul. If Augusto were as well known as Garibaldi, Nick's would be a highly-celebrated performance, I believe.

Do you think it is criticism of the accent or because they know Nolte is doing an accent?

They know that Nick is doing an accent and he is defined as a particular American actor. He is a good old boy from Virginia, so it's a bit of a big stretch as a way it's a culture clash.

Nick has also done a broad range of work - from broad comedy to more serious serious work - but all of the roles tend to be of the one sort. I think that's also part of the problem.

Nick is an extraordinarily well-prepared actor. After *The Winslow of Manhattan*, I honestly thought I would never ever work with an actor as gifted as Jack Nicholson again. But in many ways Nick eclipses Jack. He prepares more. Jack prepares very intuitively and you might sit around for hours talking with him about anything but the work. Then suddenly he might start to do a scene for you. It's his way of cutting around, exploring the role.

Nick is much more systematic. He'll sit down and break every scene down on a computer. He has an assistant, Bill Cross, and together they graph the entire scene.¹²

Nick had his bed in this huge room in a huge house in Pittsburgh

and the script covered everything as well as the walls. There was not only the dialogue but each scene, colour coded. I'm sure that when he worked drugged, he'd go off a sheet each morning and could tell where he was in terms of the local scheme of things. He would know the essential thing he's playing that day. In that way, Nick is director-proof.

Susan is quite the opposite. She usually prepares the character but she releases the director to put it into a context. She doesn't have an overview, she is just there in the moment, which is a good way of working provided you have a well-prepared director who has an eye towards the narrative and knows how the piece fits within the whole. In that sense, I worked a lot more intensively with Susan.

I think Susan is an under-achieved as an actor in that she is more interested in real life than she is to work. She is someone who will take a role in a bad movie and a less prepared director. It doesn't matter who the director is. But I find she tends to work towards the first idea, or obvious idea, and you have to say, "Let's push that a bit further. Let's try something a bit beyond that." She can be fairly combative, but always composed finally. She is very very sharp. You go a couple of rounds with Susan to get something that's a bit less obvious.

So it's two different ways of working, and yet when they are together in the piece they are superb. I loved working them and I'd love to do a comedy with both of them - like *Tracy and Hepburn*.

Another great character is Dan Sogdsky. I didn't make till the end credits that he had played himself.

I looked everywhere for the right actor to play him, but I just couldn't find one. So I called up Buddy and said, "What do you think about playing yourself?" "Oh, I don't think so", he replied very modestly. I then said, "You just have to be yourself. You don't have to do much." Finally he said okay, but he had just had several surgeries on his legs and couldn't move far more than six or seven yards before getting breathless. So I took a taxi from New York to London to do the filming.

He was fabulous. I've only seen the film with an audience in test screenings, but they cheer when he says, "Well, I'm going home now."

It is a powerful moment because of the dedication of the man. Was it a last great submission for him?

Yes. If you follow the chronology, and we didn't have time to have whole scenes with him because it is one of the few times we are away from the three O'Connors, he had six months to go at the end of his working life. They said to him, "Well, let's see if you can do it within that time." As it happened, it took him nine months.

His contribution, factoring in the risk, is an incredibly difficult thing to do. It means very careful, painstaking work, and once you start on it you literally have to work all through the night. It takes 12 hours, you have to be there every moment.

Sogdsky is one of those very honest, modest people, who was at one stage a very fine rugby player. He worked during World War II on one of the drugs that is used to cure schizophrenia. But since then, he has been basically working with computers. So this was an opportunity to do something more meaningful.



How do you imagine some parents will react to the film? Are some going to feel uncomfortable having done enough for their children as the Odonos have for Lorenzo?

According to Campbell, the reason we tell ourselves stories is because we have this impulse to communicate with each other, to impart ideas, whether sitting at the dinner table or around a campfire in the middle of a cave. There is an urge to communicate through storytelling because they are basically metaphors. At heart, *Lorenzo's Oil* is a manual for managing human conflict.

If you are in such a situation, and we all find this moment in our lives when we are about to be swallowed up by despair, perhaps you will remember a story like *Lorenzo's Oil*. It might be a fairy story or a biblical story or a family anecdote that your father or mother or grandfather told you.

You remember these stories, these little manuals for managing human conflict, and somehow they keep you toward the light, towards the positive, and you take that step forward. Even if all hope is lost, they help you not be swallowed up by despair.

It has never happened in history before that someone has done what the Odonos did, which is find an effective cure for a child's terminal illness. But don't get me to say that confronted with the issue of AIDS, is rapidly changing environments, massive poverty, the droughts in Cambodia and Turkey, the starvation in Somalia, the madness of Northern Ireland and Yugoslavia or the moral complexity of South Africa that you don't at least know that some part of you has to strive towards what is a struggle out of despair.

What I've learned about telling the Odonos' story is that I know I couldn't do what the Odonos did – God forbid that anything should happen to my child – even though I am a doctor. But given another situation, I will remember what the Odonos did, how they pulled themselves off the floor, dusted themselves down and went forward. And, likely as not, I'm going to fail, but at least I have that thing of going forward.

That's all that a film like this can achieve, really. It's just simply to remind people's about that.

There is also the capping nature of the Odonos' journey. After achieving a degree of success they don't sit back and feel some satisfaction marked, they keep going. Now they are working on the Myelin Project.

Which is even more spectacular: ALD is a remarkably rare disease, but I don't know anybody who doesn't know somebody with MS. This Myelin research is astonishingly effective treatment for MS many fold. They are pushing forward at an incredible rate and look like doing the first human trials this year, which is exceptional because until two years ago they had only done it on mice and rats.

Initially, the Odonos were told by everyone that there was no way they could get scientists involved in a kind of Manhattan project taskforce piloted by laymen. Well, I've met those scientists and they're gang bos. They're having fun. They not only go to our great hangouts in northern Italy when they get together for the



ODONOS' CHILDREN: JAMES (JAMESON ODONOS), MICHAEL AND ANDREW (ODONOS) WITH SCIENTIST JOHN FREDERICKS (FREDERICKS) AND ACTRESS JENNIFER ELLIOTT.

Myelin Project during the whole middle season, they also love the fact that they are facing each other each day, instead of being anxious and competitive.

What I find impressive about the Myelin Project scientists is they are all hot shots, mostly in their thirties, from top medical institutions around the world. Many of them have done in neurology, neurosurgery, vaccines and a science, whatever, and they are highly sought after. Unsurprisingly for ever competing not only for their expertise but for the funds that they bring with them. And yet, they are not threatened at all by the fact that the Odonos are laymen. They like the boldness of the adventure. It is part of the Odonos' ability to entice people.

You present the sickness on the film in a knowing way. There is not the weakness, the confusion, of illness one expects in Hollywood films.

Quite frankly, I was worried that I wouldn't make it convincing and I was saved by E. G. Daily in conceiving the authoring. That was the real issue, not how much people could tolerate. But I suppose the Hollywood version might have sugar coated it a bit.

If you notice, a lot of the suffering is conveyed through the sound. You don't see Lorenzo very much at all. In fact, many scenes through the central part of the movie show whole scenes in which you only hear his breathing. I deliberately wanted to abstract himself his presence, but not see him.

Know that if I were telling the story through the Odonos' eyes, the film had to get the audience to the point of thinking, "Come up", just as Michael's sister, the person who loved her the most, says, "Give up for God's sake."

The same when the Odonos are told that Lorenzo has only two years to live is the only one in cinema where I have actually let the abyss open up before the characters. These moments are usually false in that one is only too aware that one is watching a scripted

**"There is an urge to communicate through storytellings because they are basically metaphors.
At heart, 'Lorenzo's Oil' is a manual for courageous human conduct."**

GEORGE MILLER



drama with actors emoting like doctors. But here there is something in the doctor's measured delivery, the rose turning off of the second-coming beforehand, that sends a chill down the spine. To a degree, one really does sense what is confronting the Oileases.

Oh, it's fantastic you say that. That is certainly what we went after.

That scene is an example of just letting the camera do the work. If you notice, there are only two shots. We virtually play just to the doctor's voice and hold the shot of the two Oileases for a long time, with long pauses, all there is absolute silence. We let the facts do the work and don't try to jazz it up.

I love it when he turns off the second-coming. There is nothing there, so you can't hide behind noise or music or anything.

How have the critics reacted to the film? Todd McCarthy in *Variety*¹⁰, while basically liking the film, criticizes it for being too bold, too strong—in fact, for being too good—in a way, he parallels the strident pose stance of the ALD Foundation.

I have to say that of all the films we have done at Kennedy Miller, I'm proudest of the response that this has had: it has been very provocative. It got deep down under people's skin. The reviewers are writing about it in a way that I haven't experienced before. They are discussing the subtext and how it pervades them. You get everything from *Time* magazine saying it's just a boring movie, and one thing I absolutely know is it's not a boring movie, to others praising it highly.

There have been some wonderful reviews in which people not at all going a little bit beyond what a film should be doing. In *The New Yorker*, for instance, Thornton Kilduff¹¹ discusses the film as if he were really present during all those months while Nick and I were writing the script. He reviewed the subtext absolutely accurately.

It is provocative. It does challenge people on the manner in which you seek, it questions what you would have done, how much you could have resolved. It also brings the whole question of authority—Yes, you are right.

It's fascinating to see how doctors respond. Some are saying we're doctors backing, others are saying, "My god, if only all my patients were like the Oileases. If only others could be so proactive.

and so engaged and so questioning and so collaborative in the process."

If the film 'backed' anything, it is unquestioning minds.

That's exactly right. That's the big thing: to set go through life without questioning, to challenge all institutions, to challenge the experts. A society is weak to the extent that it takes the word of the experts, whether they be politicians, educators, economists, journalists, whoever.

We are dumfounded in Australia in that we don't question to the degree that we used to. We don't have that spirit of skepticism that earlier Australians did. We accepted too much in the 1960s and our institutions are the weaker for it. That is why the American political institution, for all its faults, was powerful in it's under much more scrutiny than any other society that's ever existed in history.

The freedom of expression and information in the U.S. eclipses all the European democracies and it certainly eclipses ours.

I was in America during the Gulf War and the whole issue was debated in the Congress and on television. Everyone on the street was talking about it. Bob Hawke didn't even consult his Cabinet before he sent off that ship to the Gulf. And he certainly didn't consult the people.

But Australians have always attacked those who question, those who refuse to accept the status quo. Even back in 1971 "Wake up People" (Ted Koppel) was exposing that this very much part of the Australian character.

Yes and it's certainly the same in America. The behaviour of the other parents and the other doctors in *Lorenzo's Oil* is fairly typical.

It was interesting to me that the first really good story of the Oileases was written by a Brit, Russell Miller of *The Times* in London. When *Newweek* wrote the first couple of stories, they were very cautious and very cautious of the expertise of the doctors. That was back in 1983, well before the fall of had been established, and it was very cautious. And, as I said earlier, being a doctor myself I didn't believe the story when I first read it.

But that was the right, the questioning, thing to do.

I suppose so. . . And you are right, the people who are backed in the movie are the ones who don't question.

Except, as happens to the other parents, you do indicate the degree of their fear. In the scene in the Oileases' kitchen with the ALD Foundation heads, you don't get a sense of how terrified they are of hoping for a cure, how they feel unable to cope with what's before. To them, holding back is the only way to survive.

I think that's exactly what happened in their case. Yes, fear and terror.



Why the French
had to
love

The



PHOTO: JACQUES ANNAUD
WITH ANDRÉE-ANNE JACKEL
AND JEAN-JACQUES ANNAUD

Andrée-Anne Jackel discusses Jean-Jacques Annaud's *L'AMANT* (The Lover) and the consequences of English-French co-productions on the French film industry. The issue has become inflamed recently with the exclusion of *The Lover* from the French film awards (the Césars), and the subsequent resignation in protest by, among others, Claude Berri, one of France's most successful producers and directors.

When the record number of films produced in the past few years, an abundance of film subsidies and fund-raising mechanisms, and an aggressive international policy led by *Sandoz* and *CEY 2000*, French producers should be the last people in Europe to worry about the future of their film industry.

The truth is that although 156 films were produced in 1991 (half of which were co-produced with one or more foreign partners), today the French are seriously considering

Lover

No doubt the commercial failures of co-productions have played a part in last year's deny productions shot in English



whether the new national and international developments in the industry may be about to bring with them, what many already fear to be, irreversible changes in French film culture.

The new strategies developed in the late 1980s to encourage the production of big-budget movies have failed to hinder both the decline of cinema audiences (which reached an all-time low of 117 million in 1991) and the growing popularity of American blockbusters with French cinemagoers (the French film share of the home market has dropped from 37 per cent in 1990 to 33 per cent in 1991).

Cyrano de Bergerac (Jean-Paul Rappeneau, 1990) and the Marcel Pagnol adaptations, *Glaude Berni's Jean de Florette* and *Monsieur de Sade* (1985-86) and Yves Robert's *La Gloire de mon Père* and *Le Château de ma Mère* (1988), have been the exceptions rather than the rule. Until now, huge budget films, whether art movies like Lucie Castor's *Les Amants du Pont Neuf* (1991) or mass audience-oriented products like *La Reine Blanche*, CIBY 2000's first venture starring Catherine Deneuve, have not proved very successful at the French box office. Co-productions shot in English, such as Miles Forman's enormous FF200 million (\$30 million) *Volcano* and Axel Corti's *La Femme de Roi* (King's Wife 1990), have an even worse record.

No doubt the commercial failures of these expensive English-speaking "French" co-productions have played a part in last year's

discussions in the French Ministry of Culture to deny productions shot in English the benefits of the French generous system of subsidies, and in the move by the Centre National de la Cinématographie (CNC) to encourage existing subsidies to those films where the dialogue is written in the language of the main producing partner.

The latter explains why *L'Amant* (*The Lover*), an 80 per cent majority French co-production and Jean-Jacques Annaud's film adaptation of Marguerite Yourcenar's autobiographical best seller (1,400,000 copies have been sold and the book has been translated into 43 languages), had to be shot in French and in English while, in the past three years, all Anglo-French co-productions had a direct sound recording made in English.

In many ways, the production, distribution and promotion strategies used for *The Lover* are symptomatic of the new traditions at work in French cinema today.

Falling audiences have often been attributed to the lack of effective mechanisms by French producers and distributors to promote their films. The promotion of *The Lover* in France can be seen as a direct response to those criticisms.

The huge media coverage that surrounded the release of *The Lover* in January 1992 is not by a precedent in the recent history of French cinema. French tabloids devoted pages to little Miss unknown Jane March from Middlesbrough, England, chosen to play

these expensive English-speaking "French" year's discussions at the French Ministry of Culture to the benefits of the French generous system of subsidies ...



the 15-year-old Marguerite Duras, seduced while still at school in Saigon by a rich and older handsome Chinese man (Tony Leung). Ample coverage was given to the director's hints about what really went on during these scenes and his comments about how intricate the filming of the few seconds of the most explicit footage was, and how, ultimately, he felt the 32 frames had to be removed from the final screen version.

While the portrait of the young English model appeared on the front page of countless magazines, Jean-Jacques Annaud seemed to have given interviews to almost every daily paper in France: from the communist *L'Humanité* to the Catholic *Le Courrier* *L'Express*. They all published accounts of how the film director had organized for 7,000 young girls to mail out over the world to be interviewed for the part of "In your Descent" – the young Marguerite Duras – and how little expense had been spared to recreate the Saigon of the late 1930s.

The producer's attempts at seducing professionals and amateurs alike led them to publish two glossy brochures to accompany the film's release. One was free of charge for the benefit of the professionals – which occasionally may explain the sizeable number of "interviews" granted by Annaud – in which the film-maker relates the need to build roads and houses in Vietnam for the sole purpose of his faithful adaptation of the novel, along with his long search for a unique 1930s-Louis-Bouler limestone house located

LEFT: PLACING THE CHINESE MODEL "BETWEEN THE FRENCH MAN AND HIS CHILDREN" IS ANNUAL. ABOVE: "THE STRONGER WOMAN" (DURAS) IS "STRONGER BECAUSE SHE HAS RECOVERED THE CHINESE WOMAN, WHOSE MOTHER, DURING THE WAR, WAS FOR THE FRENCH MAN (LEUNG) (DURAS) WAS A GOOD GIRL, BUT IN THE END SHE WAS NOT. SHE WAS A GOOD GIRL." THE FRENCH MAN (LEUNG) WAS NOT A GOOD GIRL. SHE WAS A GOOD GIRL. SHE WAS A GOOD GIRL. SHE WAS A GOOD GIRL.

in Seattle (USA) and for "the great black river" (seen in the final scenes leaving Saigon) inspired from Cyprus. The link between Claude Berri's Puma Productions and the Ministry Department of the Chongqing Kinema Co proved useful in more ways than a strictly financial one.

The second brochure, on sale to the general public at the cost of a movie 7F172 (348), was somewhat of a treat offering a mixture of content in 18 pages of text and a more generous selection of 163 photographs signed by Robert Barbier. Both featured on them (from cover) Jean March's oval face with a 1930s luxury car and another up, a close-up of the young Marguerite Duras's faded photograph. The same portrait could be seen on the posters displayed at every strategic street corner in Paris to mark the release of Annaud's film on no less than 44 screens in the French capital on 22 January 1992.

Audio-visual times obligatorily, media and television coverage followed. Little wonder that *The Lover*, marketed as the "first film since 1932", managed to monopolize nearly a third of the Paris market.

her own version of her most intimate memoirs in the lead role. No doubt if she did, film critics and students contrasting the respective merits of the two versions.

director is of the same vein as the repeating dissemination of the film's writer brought up by a distraught mother in the poor district of Sade. There is an evident parallel between the young girl and the unrealistic demands of the successful film director.

That such costly production requirements have been met in France at the beginning of the 1990s is highly informative of the new aggressive policy for "potentially commercial films". A very interesting story set in post-war Indochina, strikingly evocative of the past decade's greedy capitalism, *The Lover* is a compression of its times which illustrates, in more ways than one, the excesses of the new style of French film production.

That audiences have been attracted to the novelty of such product also accounts for the film's success. *The Lover* is one of the first of what may be a long list of films released to be set in Indochina: Pierre Schoendoerffer's tribute to a soldier's honour and self-sacrifice in *Dien Bien Phu* came out in March 1991, followed closely by Indochina, Régis Wargnier's Hollywood-style saga starring Catherine Deneuve.

However, the media's launching campaign of *The Lover* and the effect of curiosity alone are not sufficient to explain Annaud's film success. French cinema audiences have changed. Today they are more receptive to a visual style that appeals directly to the senses. Visually, *The Lover* is stunning! Luscious attention has been given to the smallest detail with each shot apparently composed and edited in a superb sense between the "Chinaman" and his father. Annaud cleverly makes the point that foreign delegates need no subtitles to be understood.

The beauty of the scene and the absence of translation for the Chinese dialogue conveys perfectly to Western audiences both the sense of permanent joy attached to Chinese traditions and the impossibility to communicate between old and new generations. So flawless a cinematic scene attests to the talent of Annaud.

Such mastery in the composition of images is not, however, always appreciated in the country which produced the *Nouvelle*



Vague and Annaud's visual style recently came under the virulent attack of film critic Gérard Lefort, who claimed the film was no more than a juxtaposition of shot commercials. "Was *The Lover* unknown elsewhere as it will be very difficult to work out when the adverts end and the film begins?" wrote the journalist in the Left-wing *Libération*.

Neither Annaud nor his producer Claude Berni are known for their patience with film critics, but Berni's outburst against Lefort on French television, for what he considered a deliberate attempt to denigrate French cinema, went too far: particularly amusing that the film did well (Berni had taken the calculated risk of not appointing an international sales agent until *The Lover* opened), the most powerful producer in France had literally threatened the publisher with reprisals should the film's success rather than Lefort's damaging article.

Berni's display of force, along with his well orchestrated campaign for *The Lover* in the French media, seemed to reveal the existence of a underworld of cinema, adopting hard marketing and distribution methods, where it is understood that the role of the publisher is relegated to that of a mere publicist.

Today, Annaud and his producer own roles as the sole film responsible for a phenomenal rise of the share of the cinema audience for "French" films in the first three months of 1992. *The Lover* has the blessing of the French Government sponsored CNC, the great majority of the French media and the French film industry. But the unorthodox methods of "burn the big boss" have come under heavy criticism and his reputation as the actor-director-producer, whose legendary life-long dedication to cinema had inspired respect and admiration, both at home and abroad, has undoubtedly been marred.

With it, French cinema has not come out unscathed. Freedom of speech in a French tradition which goes back to the French Revolution and, as such, is an integral part of French culture. Reflection on how it was becoming increasingly difficult to criticize any film produced by Berni's Berni Productions, *Cahiers du Cinéma*

raised the unwelcome but necessary question "Could there be something rotten today in the state of French cinema and film critique?"

That may explain why the late Serge Daney, editor of *Cahiers du Cinéma* between 1971 and 1981 could in critic in *Libération*, chose the British magazine *Sight and Sound* to publish his last English-language article in which he compared *The Lover* to "a kind of *Excentrique* with a bit of literary gloss," a scene of "synthetic images and synthetic emotions for a spectacle devoid of critical faculties" and labelled Annaud "the first non-diplomatic talent in the history of cinema".

Finally, *The Lover* is more likely to go down in the History of Cinema as "the media event of 1992" than as "the filmic event of the year", and French Cinema will be none the better for it. ■



ALEX

Director
Megan



Alex is set in New Zealand just prior (Lauren Jackson, left), a fifteen-year-old. She is headstrong, an over-achiever and she must face a series of challenges to win.

The film is the feature debut for graduate of the Australian Film Television & An AUSTRALIAN SUMMER, received a national John Ruane's FEATHERS. More recently, an episode of the Six Pack.

Alex is a New Zealand-Australia Total Film & Television in Sydney and Tom in Auckland. It is adapted by Ken Catran New Zealand author Tessa Dudo.

the characters of

Simpson

Interviewed by Raffaella Caputo



to the 1980 Rome Olympics. Alex Archer, champion swimmer, has her sights on Rome: she's likely to win, but in and out of the pool selection for the Olympic Games.

director Megan Simpson (right), a 1988 Radio School. Her graduate film, theatrical release on a double bill with she directed *Man Goes to the Analyst*, series made for SBS.

co-production between Phil Gerlach's Parkinson's Isambard Productions from the first of a series of four novels by which feature Alex Archer.

How did you become involved in *Alex*?

I was actually at home in Perth, visiting my mother, and I got a phone call from a man asking, "Is Megan Simpson there?" I thought, "Who would have my mother's phone number in Perth? Maybe some guy has tracked me down." Then the voice said, "It's Phil Gerlach here." I had never met Phil, but I knew he was quite important.

Gerlach Phil got my name from Bob Wain, with whom I had done one of the *Sea Pack* episodes. The producers were looking for a woman/director for *Alex* because the writer of the book is a woman and the story is about a young woman's experience. I was on a short list and, after a number of meetings, I got the job.

I believe I got it largely because one of the things I've found really useful as the five producers is put together a concept board with a whole lot of images. Some were magazine images or photographs I'd found that gave some idea of the look I thought the film should have. They could not, "Well, this is what she's going to do," and they instantly felt comfortable.

Had you seen the script or read the book before that?

When Phil asked me to see him when I got back to Sydney, I grabbed the book and read it on the plane. I had never heard of it before, even though some magazines the age group under 16-year-old know about it, particularly in New Zealand. The book is the biggest-selling Penguin of any kind in New Zealand. It has sold all over the world, and particularly in the U.K. It is also a different European edition.

The script was at an early draft stage and, once I got the job, I had numerous consultations by phone with Tessa (Dader), the book's author. Tessa was very good actually. She would come to the meetings and say what she thought about an idea. We really didn't want to change anything from the book, but we couldn't fit everything in there. As well, there is quite an odd, particular structure to the book.

What is that structure?

The book has more chapters all the way through. There are quite a few ways in which you could be sub-tracked and it took a bit of energy to say no to some. We handled it the best way we could.

Tessa would basically tell us if she thought something was out of sync for Alex's character, or what would be appropriate for the swimming part of the film. Then Ken Cullen would go away and write it up. We both gave him a bit of a hard time!

Although the film is a little less episodic, there were more things happening in the book. There are a lot of little incidents that reflect what is going to happen. For instance, there was another car crash, where another boy is not killed, but injured, which is a precursor to the death of Andy (Josh Parker), Alex's boyfriend. We thought some of the episodes were just distracting, and we took a lot of stuff out, but we also added other little things to bring our character more in line.

In the book, we know from her own thoughts that Rome is very important to her, but in the script, apart from seeing her swim, you didn't see how Rome weighs in her thoughts. We brought our first aspect by having her learn and speak Italian.



What about the dolphin analogy? Is it there at the beginning and end, but it's uncertain how it fits in with the whole story.

The analogy is in the book in much the same way, in that it is floatingly relaxed in, it isn't something which is lilted upon.

Basically, I think dolphins are something that appeal to young girls. They are creatures everybody likes to watch, and they're very magical.

Going from the safe sequence, there is a contrast drawn between the water of the dolphins, which is very free, and the water of the pool, which is divided by lane ropes. The contrast has to do with an animal that is free and in its environment and Alex, who is contained by the pressure to swim and the competition.

One can also read the analogy not as an element of difference but of affinity.

Yes. That is also there because swimming is something very natural for Alex, and she feels at home in the water. It's a natural part of her life.

What I saw as the essential question of the film is whether Alex should give up every other part of her life in order to swim. We had to be very careful with that in the script because, when doing the first draft, it seemed to be that Alex is losing because she is doing too many things and, when she finally gets it into her head to give them up, she wins. Well, that is not wrong because it meant that to her Mrs. Benson (Elizabeth Hawthorne) is right by not letting Maggie (Catherine Goldfield), Alex's main rival, do anything else but swim. We changed that and strengthened the other side of it, which is to make Alex's trainer, Mr. Jack (Chris Haywood), understand that all those other parts of Alex's life are just as important to her, and the just wasn't going to be reduced to a swimming machine. When he realizes that, he can close on those other strengths.

Finally, Mr. Jack does in effect say to her that her strength and personal character, which have developed from all those other accomplishments in her life, including her boyfriend, are what lift her up from Maggie.

That is the metaphor of the "head above the water". It's not just a physical thing Alex understands swimming is a physical activity, but in order to win she has to get her head right in terms of belief.

Yes, I think that is a part of it.

How, then, do you see the death of Andy? Couldn't that be construed as a way of putting aside one part of her life?

No. What happens after his death is that she swims very hard. She might put things temporarily aside, but she ends up focusing very clearly.

The Andy character is important for her even after his death, and he is still with Alex in a sense. I really liked the way Tessa had written him like made him into what she thought was a really positive role model for men because he is very supportive of Alex. I wanted that to be very much a part of his character.

I found writing his side from a string of young swimmers absolutely fascinating. I did the scene where Andy and Alex are sitting on the beach and she has just given up swimming with Mr. Jack. Andy is trying to talk to her and she is getting quite angry and upset and turns her anger on him in a way. What I found over and over again in the writing stage is that, when she got upset, they would get upset and drag the scene around to be about them and how upset they were, rather than putting their energy into focusing on her. This happened even though I put it clearly that this is how I wanted the scene to go. Only two of them could do it and one of the two was Josh Puker.

The relationship between Andy and Alex is a sexual one, although not openly sexual, and there's a bit of rivalry between them on this level. It is also there in the scene on the beach at night after Andy's death, when Alex strips naked and heads into the water. In a sense, it is like she is giving herself over to him.

That's interesting. I didn't see that. I don't believe there's rivalry between them. I think what's happening in that scene, again going back to the dolphin analogy, is that she feels at home in the water. The water is her release. So, at a time of crisis, she wants what she craves to in a way.

Alex, she is an active person and she has to release grief somehow, so she swims and swims and swims.

The thing I did wonder about is whether Andy really had to die for her to win. If it were me, I wouldn't have had that. But it was too much a part of the book to have changed it.

I wouldn't like to think that the film presents the idea that women need a crisis in order to succeed. I have ideas that say you have to give up your personal life, or sacrifice something. That is why I had Andy re-appear just after she wins the qualifying race. His re-appearance is not in the book, but it is something I wanted at the end of the film. It's something I wanted to bring back in the sense that what she gained from the relationship is not lost. She'll carry him with her through and, even though she is full of grief, after the race she seems to be at peace.

because Alex is obviously a strong character and, two, because Maggie and Alex are not really rivals among themselves. Rather, there is a certain amount of compassion between them.

It's also about Mr Benson, who is really the rival. I didn't want her to be a Sagoronyi Whizzer-type character from *Working Girl* (Mike Nichols, 1988) who gets absolutely crucified. That's why the shot is composed in that way. It also explains why at the end of the film we see Mrs Benson and Maggie as the way we do.

Some people thought we should end with Alex's victory and not cut to Maggie apart or cut to Mr Benson. But I thought this was really part of the rehearsal of the film. Mrs Benson at the end is very alone. You probably realise that her actions are very wrong, but that she is probably very lonely and that there's a whole back story to the divorce, where her only way of achievement is really through social means and having a daughter as a swimming star.

I wanted to deal with point-of-view in this film. I really couldn't do as much as I wanted because shooting the swimming sequences took up so much time. We couldn't get the coverage I wanted in all the scenes. But I felt it really important to get inside Alex's head when we get inside the swimming pool. It's about someone who swims and you have to get into the pool, into the water.

The various shots in the opening scene where the camera dives into the pool were very important to me — a bit like the scenes where you are underneath the water and it's kind of silent and you come up and there's the roar of the crowd. I think this stuff comes off quite well. But if we had been in America, we would have awarded the technology for getting into the pool even more and it would have been fabulous.

What about Alex in Rome?

There are four "Alex" books, one between Alex and Alex in Rome and another afterwards. These two are much more serious poems. The signal to Alex is Alex in Whizzer. She still has to go to Rome, and what happens is that Mrs Benson schemes again with Mr Upjohn against Alex's being selected. So Alex still has to go for trials against Maggie and it lasts for ages. Anyway, both get selected, but Maggie gets appendicitis at the last moment.

We decided there's only one more film in there, and if Alex goes well it would be lovely to make Alex in Rome (Rome in 1960, design was and with the wardrobe, would be fantastic).

There has been a film made of the Rome Olympics. It's amazing because it has got some incredible 1960s jazz tracks and has some amazing shots. It has shots in a fast paced, poppy style, and is quite contrasting to watch.

What is the film?

It's just a documentary and you can probably get it from the Archive. It's in Italian without subtitles. What Tania went to Rome to do research, she brought back a copy and lent it to me.

Would you shoot in Rome?

We'd shoot part of it in Rome, but I don't know how much they may have to set up in Lagoni Street with a few backdrops. Rome is the most expensive city in the world to film in at the moment.

I don't know whether the studio staff will be shot here in Australia or in New Zealand. It will depend on the deal, and again it will depend on what happens in the story.

There are some good points to the story in that in those times the officials were non-coaches, and coaches were very disempowered. With people like Mr Jack, there wasn't a question that they'd go. So, in the story, Mr Jack can't go and Alex is in Rome by herself and Mr Upjohn is the only person she can deal with, and he of course hates

her. She is over there languishing and then suddenly, as through the gate of the compound, walks Mr Jack with a little press card in his hat. He has found someone to fly him over there and there's some nice things to it.

When Alex went to the MIPED market in Milan, I think the co-production agreement between Australia, New Zealand and Italy was set up but I don't think has been signed yet. Alex in Rome will depend upon the success of Alex. But the Italian theatrical distributors Penta Film bought the film straight away.

We'll see what happens and it will really depend on how Alex goes. I'm not sure what the date is for the release of Alex in Italy. It has made quite a few sales, but I'm not sure if there's a theatrical deal as well. I know the Italians were signed, sealed and the cheque handed over. It will be released in Italy later this year and we will see what happens.

There was also quite a lot of interest from America, which surprised me. But all these deals are being sorted out at the moment. So are you already working on Alex in Rome?

It's not fairly set up. Ideally we'd like to do it this year because Lauren is growing all the time and she would lose that youthful look of the face. She was 13 when she did the film, she's sixteen now, so I'd like to do it as soon as possible.

Tania has also optioned one of my scripts called "Daring the Enemy", and they're waiting to get that up. Things are in motion and we are just waiting to hear what will happen with it. Tania seems fairly committed to it.

I am pretty sceptical about these things until they actually happen. It will probably happen this year, it is just a question of whether it will be in the first part or the second part of the year. If people like Alex, then that helps.

What is "Daring the Enemy" about? The title is so close to *Sleeping with the Enemy* (Joseph Ruben, 1991).

Yeah, well that's a problem. I wrote this sometime ago, before that film came out. It has a very different tone, so I might even have to change the title because of it.

It is a modern, urban, romantic comedy about sex ethics in a relationship. It is about a couple that are basically as was with each other, until they both stop and realise they should be on the same side.

Alex

Island Productions and Tania Film & Television in association with New Zealand Film Commission (A New Zealand Co Air) and Australian Film Finance Corporation Pty Limited present. Producers: Tom Perkins, Phil Corry. Line producer: Tom (on, Tony) Wesley. Associate producer: Alan Wedgman. Screenplay: Ken Gurnea. Based on the novel by Tania Dwyer. Director of photography: Donald Dwyer. Production designer: Ken Sinden. Costume designer: Sue Beale. Editor: Tony Kershaw. Composer: Todd Hunter. Additional music: Johannes Fager. Sound mixer: David Middleton. Locations: Auckland. Length: 100 mins.

© 1992 Australian Film Finance Corporation Pty Limited (A New Zealand Film Commission) (A New Zealand Co Air) and Island Productions Limited.

Cast: Lauren Jackson (Alex), Clem Heywood (Mr Jack), Josh Pickett (Rudy), Catherine Godbold (Maggie), Elizabeth Harnborough (Mrs Benson), Bruce Phillips (Mr Archer), Mary Lloyd (Mrs Archer), Patrick French (Mr Benson), Renee Tu Wana (Female Commissioner), Mark Wright (Male Commissioner), Garry Tilly (Mr Upjohn), Greg Johnson (Male Journalist), Alison Bruce (Female Journalist), Kim Hume (Julia), Vicki Barrett (Kirst), Aaron Woods (James), Gavin Endicott (Rishi), Jaclyn Davis (Wendy), Cameron Barker (Mr Macrae), Gillian Collier (Miss O'Hara), Jay Whitten (Female Official).

The perfect life
A dangerous affair
Temptation beyond her control
Never think it won't happen to you...

Indecent Woman

Love's irresistible lure is indecent in all of us...

A CHRIS BROWNER & PAUL SALVA PRODUCTION in a BEN VERBOVEN FILM
THE INDECENT WOMAN

JOSEF VAY JULIE STURGE COEN VAN WILDERHOF DE CONINCK
Screenplay by SARAHANA DICKOFF JUAN VAN DE VELDE BEN VERBOVEN
and PETER MARTINUS HUIJDE FILA PRODUCTION Music by NICOLA PIGNORI

Director of Photography LEO WESTERLIN

Produced by CHRIS BROWNER & PAUL SALVA Directed by BEN VERBOVEN

EXHIBITION (M) 15+ RECOMMENDED FOR MOST AGE GROUPS
15+ RECOMMENDED FOR MOST AGE GROUPS

Sydney Season Commences March 5
Coming soon to all States.

GET THE PICTURE

ESSENTIAL DATA ON AUSTRALIAN
FILM, TELEVISION AND VIDEO

The Australian Film Commission presents the second edition of
Get The Picture — an essential reference for anyone
interested in the Australian film, television and video industries

Over 200 pages of commentary and key statistics on Australian
film, TV and video production, distribution, critical/audience
reception and information sources

Copies are available for \$20 or \$32 for the first and second
edition (postage and packaging are included)

Please send cheque payment or credit card details (your name
type of card, number and expiry date) to:
Publications, Australian Film Commission GPO Box 3864
Sydney NSW 2000 Phone 02 925 7533 Fax 02 959 5400

CINEMA



300 LYON ST
CARLTON.
347 5331

THE MOST HONOURED ITALIAN FILM SINCE CINEMA PARADISO

THE STOLEN CHILDREN

(I ladro di bambini)

A film by GIANNI AMELIO



Italy's official entry for
**BEST FOREIGN FILM
ACADEMY AWARD**



**"THE BEST FILM
I SAW LAST YEAR"**

— KEITH CONNOLLY, SUNDAY AGE

**"★★★★ EXCELLENT! A FILM OF RARE QUALITY
THAT SHOULD NOT BE MISSED."**

— IAN HUTCHINSON, HERALD-SUN

**"A SUBLIME, PROFOUNDLY AFFECTING CRIE DE
COEUR ON BEHALF OF ABUSED CHILDREN."**

— JAN EFFERS, MELBOURNE REPORT



NOW SHOWING

CHECK DAILY PAPERS FOR SESSION TIMES

"What Do I Wear For

WOMEN IN AUSTRALIAN FILM, TELEVISION, VIDEO AND RADIO INDUSTRIES.

The figures speak for themselves. Women have come a long way in the film industry since 1974, when they made up only 13.6 per cent of feature film crews. Today, they represent some 39 per cent of film crews, but the fact that this figure is still below the proportion of women in the workforce as a whole (42 per cent) is indicative of the continuing struggle women face to secure themselves equitable employment in the film, television, video and radio industries.

The latest report on women in these industries, written by Tim Cox and Sharon Laura, was commissioned and funded by the National Working Party on the Portrayal of Women in the Media (NWP) and the Australian Film Commission (AFC). Published in November last year, it is the third survey to critically research and measure women's position in the field of cultural production, expanding upon and updating the findings of the original 1982 study and its update in 1987. The 1991 report includes, for the first time, a survey of women in commercial and public radio, as well as an increased television and video production sample.

Conducted by the Sydney group Danoff Associates, the survey results were drawn from data from the crew lists for 27 feature films and 122 documentaries of more than half an hour in length filmed during 1990-91, responses from a self-administered questionnaire distributed primarily to women and men in the industries, comments and points raised from open survey sessions of the questionnaire and during focus group discussions in Sydney and Melbourne.

In addition to surveying the current position of women working in film and the media, the report also lists the recommendations developed by the AFC and NWP in response to these findings, which are designed to create greater affinity, as well as equity, in the industry. Both the survey findings and the recommendations made cover two main areas: employment and training in the industry, which relates to the role of the AFC and various training institutions; and issues of representation and control, which are affected by the employment of women and their capacity to influence programme content. The latter area carries implications for the role of the NWP in the film and media industries.

Perhaps the most significant finding of the survey was that men were once as likely as women to believe that the situation

has improved for women. Not only do the numbers of women working in the technical area of film and television production suggest exactly the opposite – their numbers have, in fact, decreased – but as Hilary Glow, manager of the Women's Program at the AFC explains, this attitude is a serious threat to women's progress in the future:

It seems as if men believe that their female colleagues are being rewarded beyond their merit. As a result, they may come to view Affirmative Action legislation as "unfair" when in fact it is absolutely necessary to redress the balance [...]. This has proved to be the key attitudinal finding of the survey.

As Glow notes, the report is a mixed bag of "good news and bad news." While the proportion of female directors has increased dramatically since the last survey in 1987 (7 per cent to 22 per cent) along with the number of female writers (18 per cent to 27 per cent), the proportion of female producers has dropped significantly from 24 per cent to 13 per cent. Of greater concern, however, is the declining number of female editors: the current 7 per cent is less than half that of 1987-88 (18 per cent). This statistic reflects the overall lack of female representation in technical areas and the continued gender-based job division, which characterises the industry. Cox and Laura warn that if this attitude to believe that there is little or no discrimination, or that women are bringing new "new advantages," they are likely to remain mostly or overtly opposed to progressive measures such as Equal Employment Opportunity and Affirmative Action programmes. Glow emphasises this point: "The industry tends to perceive itself as fair and judicious, but the statistics indicate that this is not so. We must remain realistic about women's representation within the industry."

Equality of representation is essential in the field of cultural production and diversity is a key to achieving this – that is, the diversity of groups working within the industry (the "producers") will reflect the diversity of the audience (the "consumers"). At the moment, the relative absence of women from key creative, decision-making and programming positions must necessarily limit the extent to which the final product is representative of and sensitive to the concerns and interests of society as a whole. Producers and Chairpersons of WFT (Women in Film and Television) Marion Cook comments that

The push for a higher profile for women can often change the culture of a film crew. As a producer, I know that happens [...] and, quite often, it has so much to bring over on the married being present.

Cook, once Bronte of *Closest* as a successful barrister, is the potential woman here to create a programme which found a particular affinity with its audience and tapped into a market which is filled with opportunities for Australian television. Part of the agenda for the moment, she feels, should be expanding upon this market evidence as part of an overall focus on efficiency, as well as equality, of cultural production.

r A Hurricane?"

A REPORT RESEARCHED AND WRITTEN BY EVA COX AND SHARON LAURA

Cook considers the report's recommendations framed by the APC and the NWP to be extremely positive, as they share the responsibility for increasing women's representation and progress within the industry among different cultural, adult creative and financial bodies which all have a long-term commitment to the film industry and to women. It is vital that the cultural bodies which are currently low on funds share the challenge of following these recommendations with the legislative and training bodies such as the Australian Action Agency and the Department of Employment, Education and Training (DEET) which will have the financial resources to help effect change.

Given the current economic climate, the industry should be maximising the efficiency of its resources and this is part of the two-fold aim of the recommendations – to do away with the narrow range of people represented in the industry and to dispel misperceptions of job roles implicitly based on gender by using the skills and training of women to their fullest potential. Too many women complained of being passed over for job promotion in favour of a male colleague, even though they had more formal qualifications and training for the position. Through creating a more equitable industry, these recommendations hope to create a more efficient industry.

Some of the key recommendations include:

- increasing awareness of Alternative Action policies and their legislative requirements among major media enterprises and the possible incorporation of some of these in broadcasting licence conditions (This is an response to the disappointing lack of awareness of these policies from employers at commercial television stations and non-government production houses.);
- research into the outcomes of specific media training, with the aim of improving the accessibility for women to the latest technologies (This is vital to ensure that women are not restricted to the media they use – film or video – through outdated technical training);
- national coverage of cultural and communications bodies, as well as the major players in media and related fields, in order to discuss the issues raised by the report to be co-ordinated by the APC and the Business Council of Australia respectively;
- the establishment of mentor and role model programmes by the APC and WFT to give support and encouragement to other women as they aspire to reach more senior positions and to draw media attention to a wider cross-section of women working in the industry; and
- regular courses in negotiation, market planning and financial matters, in addition to those on the latest technology, so that women may gain confidence and experience in areas where they are less likely than men to have had access to such training.

Lastly, an explanation of the title "What do I wear for a hurricane?" It is taken from the stories of a woman who was a

Perhaps the most significant finding of the survey was that men were twice as likely as women to believe that the situation has improved for women. Not only do the numbers of women working in the technical area of film and television production suggest exactly the opposite – their numbers have, in fact, decreased [...] this attitude is a serious threat to women's progress in the future.

television producer before becoming an independent producer. Cox and Laura chose this quote for their title as they feel the women's experiences are reflective of those of other women working on both sides of the camera. As a journalist covering major newsworthy events (such as hurricanes), she realised that frequently concerns about her work centred on her appearance – whether she was wearing the right clothes and looked "just right", whether she had remembered her hairdryer. She saw this as symptomatic of women in the media, who are forced into adopting such worries through the attitudes and expectations of their male employers and colleagues.

In an effort to gain control over and change the view the lens presented to the audience, she switched to the other side of the camera. However, as independent producer, she found she was fighting against the same attitudes and behaviours from many of her male colleagues that provoked her insecurity as a television journalist. In these attitudes which are symptomatic of the male culture which continues to make the industry a hardground for those women who are trying to break through the proverbial glass ceiling, for those who are fighting against the expectation to be "one of the boys" in order to survive in the technical areas, for any woman who has ever felt disrespected by her gender in her employment, promotion or work conditions.

The 1992 report represents a very positive step towards the goal of rectifying this situation – a goal which will ultimately benefit not only women but the industry as a whole. The value of such a report is clear – it focuses attention on the inequalities of the industry, what we are doing and what we need to do if we are to improve. This is a previous industry in which everyone suffers when there is a state of financial instability and uncertainty. Not only is it important that women are not expended in the struggle to survive but, given greater control over programme content, they may prove to be the key to greater efficiency and financial recovery. ■

LAURIE MCINNES'

Broken Highway

'Broken Highway' is the first feature of Laurie McInnes, whose 'Paiside' won the Filmex prize for short films at Cannes in 1987. A mystery drama set in Coastal Queensland, it is the story of a young merchant seaman who, in fulfilling the dying wish of an old sea friend, finds himself drawn into the unknown territory of the old man's life and entangled in the dark history of the town. The film, which was shot in anamorphic black & white, is now in post-production.

CAST: Producer: Richard James. Line producer: Julie Foster. Scriptwriter: Laurie McInnes. Director of photography: Steve James. Production designer: Lesley Crawford. Wardrobe supervisor: Lesley Gordon. Editor: Gary Hillberg. Composer: David Heikman. Sound recordist: Paul Priest. Budget: \$1.65 million. Location: Queensland. Genre: Anamorphic. Black & white. **CAST:** Arden Young (Angie), Dennis Miller (Alex), Claudia Raman (Catherine), Bill Hunter (William), Norman Kaye (Ellen Reid), David Field (Celia), William McInnes (Roger), Stephen Davies (Jack), Peter Jaxby (Night manager), Kris McDermid (Yvonne).

PHOTOGRAPHS: ELIE LORWOOD



[illegible]



Yahoo SERIOUS Reckless KELLY

Yahoo Serious catapulted himself to international recognition as a zany innocent in a cinematic effervescence called *Young Einstein* (1988). Serious thought of the idea, wrote the script, produced the movie, chose or composed the music, played the starring role and directed it. And it made him a star. But, more important for his future career as a filmmaker, it made enough money (grossing some \$80 million internationally) to buy artistic freedom.

Now when Serious calls the shots, they stay called. He has been given his head, by way of final cut, by Warner Bros. and Village Roadshow and the Australian Film Finance Corporation (FFC). He is an artist worth his weight in gold, literally, having spent more than \$20 million to make *RECKLESS KELLY*.

SERIOUS was 24 when he first thought of recording Einstein as Australia's first native son, he points out, as Einstein was, when he came up with the theory of relativity. Serious is now 39 and *Reckless Kelly* is ready for release in Cannes—finally, after three years of work (and a year promoting *Young Einstein* around the world with co-producer, Lulu Serious [nee Pinkus]).

Like *Young Einstein*, Serious' new film takes a historical character—this time Australia's own Ned Kelly—as its starring piece. The similarity ends there.

Through the Kelly character, Serious wants to reflect something of the current Australian psyche: the social setting is contemporary, while the character seeks to fuse together some of the surreal



elements of *Australopithecus*: the laconic Australian of the bush with the modern, urban, thinking (and republican) baby, become

Robbie Kelly, then, is a political film masquerading as popular comedy. *Himans*. Didn't Charlie Chaplin...?

This should come as no surprise: Serizawa is a big Chaplin fan, and has paid tribute to him in various subtle ways in *Young Elster*.

But it may surprise some people — some of his backers included — that Serizawa is making political films in the guise of populist entertainment. To make political films one does not have to make grand statements: Serizawa argues that this style would be cinema productive.

In *Young Elster*, the political messages were simple enough, telling the benefits of egalitarian humanity, maturity and youth. In Robbie Kelly, Serizawa, the working-class boy from Newcastle, is tackling core social issues: the flag and the republic, the elements of multi-cultural Australia, the role of Aborigines, the criminal Americans, the media, the environment, guns — and, of course, the Ned Kelly-Robbie Hood character, symbol of the workers' getting even.

It is still all done with laughs and music. A lot of the music is from Yulian himself, and adding the bag number song in the film by Anthony Warlow, titled "Hallelujah The Future." Much of the rest comes from that *Jeans* hit rock galaxy — INXS, The Donkeys, Mental As Anything. The film begins and ends musically with Yulian's *Trick*.

It is quite extraordinary how Serizawa has penetrated the film industry establishment (Australian and American) on his own terms, on the strength of his first, low-budget comedy and the concept of the second. Not only has this establishment backed him, it has done so without any visible sign of smothering or persecuting him.

Just which of the parties is cocked? Nobody knows... yet.

How would you describe Robbie Kelly?

With about as much difficulty as I would *Young Elster*.

Robbie Kelly is about a bank robber who lives in a wilderness paradise (one that's been here for 40,000 years). It takes the greatest Australian icon and myth that we have and sets him on a world stage in the 1990s.

Ned is very much a Robbie Hood character: he reluctantly frees banks, while he re-deposits into accounts of poor people who can't pay off their loans. He is pretty darn good at holding up automatic teller machines.

This makes him a bit of a "rock-star" robber, and the film looks at what it takes to be a media personality and the myths that go with it.

Ned, also very much relates things that are American. Events take him there, and he sees everything that he thought was great. He has this wonderful line, "For as much as America is a land of opportunity."

You have said elsewhere that you portray Los Angeles as a De Jolly and Mr Hyde place, with a make-believe world on one side and reality on the other.

Los Angeles has that quality about it.

What has showed up in this movie are my experiences of the expanse of America. It is a gun-and society and the film is essentially a gun-and film. I got to be pretty good with a Remington and a Magnum 44, and Ned is the best shot in the world. He can shoot a fly in and fight.

Ned's a character who totally embraces these expanse, but is finally forced to give them up. In the end, we have a pretty amusing last visual, where the question is "What does this character do when he has given up guns?"

I'm an anti-violence freak and I think that, if you want to get point across, then the best thing to do is to have the main character embrace this aspect. In this case, he's the best shot in the world, but then he comes to see that guns are the wrong way of doing things,

"I would describe my work as a collision between a *Road Runner* cartoon and *Lawrence of Arabia*, which is where the impossible events of cartoons are happening in real life, on a big scale and to real people."

especially when confronted with the randomness of American society and all that it offers.

With *Resident Kelly*, I realized that a whole generation wasn't recording what we are as a nation. We are passing through an incredible time, given the leaps while Australia has taken to recognize the oldest traditions and culture on earth. There is now a huge awareness and respect for Aboriginal culture that wasn't there four or five years ago.

On top of that, there is the whole multi-cultural and republican debate. Yet no one is recording these changes. Kinnar stresses a lost our culture are being passed, and our greatest directors, at least the previous generation of directors, are doing American scripts.

What is our identity and who represents it? We really only have one image, Ned Kelly, who was a working-class, republican and heroic figure with a degree of authority.

It is extraordinary that the first real movie made in the world is about Ned — *The Story of the Kelly Gang* (Charles Tait, 1906). Then there are the Nolan paintings of Ned Kelly, which is our most famous series of paintings.

When Manning Clark gave lectures, he would always refer to Ned Kelly. And Hawke was popular because he had that bushkin spirit. You can even see it in Keating, who represents more of an official Australia. But, then, even Ned Kelly wrote poems and sent letters to members of parliament.

Ned Kelly represents many things. For example, there are Chinese, Japanese and French Kellys, and, of course, Irish Kellys and Aboriginal Kellys. Ned is a meta-place for what we are today.

One of the most ironic things is that when Keating became prime minister, he said, "Let's get rid of the flag." I thought, "Yahoo, you will be seen as being some sort of a traitor," because I was shooting a scene where Ned Kelly cuts through the Union Jack on the Australian flag.

Do you think you can portray a complex society through one kind of image?

The first rule is to do it with comedy, because then you are not preaching. As soon as you start to preach in any form, people are not interested, you just end up with a really narrow group of people listening to you. And once you get the man for speaking to a broader audience, as I have, you really want to keep doing that.

With comedy, you can have as many layers and levels as you want. In fact, you are almost forced to, because not different people like you different things. You really have to approach it as broadly as possible. You have to use broad banter, wit, which is not necessarily going to be seen as sexy or cool or profound. What you do is submerge all those levels deeper and speak to a lot of people that way. In the end, that for me is what cinema is all about.

People watch a film as a kind of dream state. They say, "You going to give you 100 minutes of my life." That's a pretty big responsibility. It is also a wonderful privilege for some relatively poor, ordinary, working-class kid to make a statement about his culture that will go all over the world. You don't get to do that in a lot of countries, which is one of the great things about Australia.

Are you proudly patriotic?



LEARN MORE ABOUT KIDMAN AS BRITISH SPY
AND HOW SHE FEELS ABOUT THE AUSTRALIAN FILM INDUSTRY

Patriotic stuff is a worry sometimes because it is like joining a club, and I don't like clubs of my kind. I stand for the individual.

It's important that a tribe has an identity, though, so I talk about Australia as a tribe rather than as a nation. That's the best way to describe it in an international sense.

The tribe into which I was born is Australian, so no matter what you do you can't help but make judgments about that, especially if you are the author of the genre.

Does Ned have a girlfriend?



YVES BENOIST: KELLY (LEDGER) IN *THE KYLE PATTERSON*.
BENOIST: KELLY (LEDGER) AND KELLY (LEDGER) IN *THE KYLE PATTERSON*.
BENOIST: KELLY (LEDGER) AND KELLY (LEDGER) IN *THE KYLE PATTERSON*.

Ned is a pretty wild guy and he gets mixed up with an American environmentalist, who is working at an international bank here. The bank is the bad 'guy' in the movie, because it wants to destroy Ned's wilderness home.

The environmentalist helps Ned and alerts him to the problems that are going to happen. He then sets off to raise money and buy his home back, but, because he is always giving away the money he raises, he has to go overseas to raise it.

All the way through there are references back to Australian culture. For example, Ned Kelly was accidentally discovered and became a movie star, so Ned gets accidentally discovered and becomes a movie star. That's the way that he is going to raise the money.

How does Ned behave toward this woman?

In the typical Australian macho way, but he eventually sees the error of his ways. I created a man who ultimately treats women in a different way than other Flynn or Kelly would have.

I began dealing with the problems of supporting the Australian ranchman. But underneath the rancher facade image, there is a sensitive side, which a lot of Australians men are frightened to show. I tried to explore that.

Ned develops throughout the film, as as much as he finds out that game isn't the way to go. He also discovers that living by the myths perpetuated in society and by the media is wrong. He thinks from inside, searching for the individual, very much like Emerson did. What is important is that we are pushed towards being like we are supposed to be. What is great about us all is that we are individuals.

That sort of statement always comes through in serious films, for some reason. It's always the way I have conducted myself. Having faith in one's own judgment is what it's really all about.

Do you want to change people's behaviour by the film?

No. I just do things as the character seems to show a transition. A

character doesn't have to learn something; that's just a traditional thing.

There are all sorts of threads in there: a merging of Aboriginal culture and Shakespeare that is as much of a merging as I make between classical music and rock music, or between wide-screen cinema and the concepts of animation.

Is this combination and creation of elements unique to you as a filmmaker?

It's just what I think anyone does; it doesn't matter if you are a painter or a musician. I just happen to work in a medium that combines all mediums at once. It is a very young medium.

Did you set out to make a movie rather like a European writer-director, in having something specific to say and using film to say it?

I am not sure about that. But you can imagine what happened after the success of *Kelly*. There was all kinds of offers for sequels and deals. But it's at that point I had to decide what filmmaking is all about.

I've only ever been an artist; I've only ever done paintings and made films. The only logical thing to do was to approach the new filmmaker way. Like *Emerson*, which also have a subject and deal with it as an original manner.

I like history and try to treat it as a poetic way. What happened since *Emerson* came out proved that, even in your own time, the things people write about you, the way you are portrayed on television, is not really who you are. I can imagine how a myth like Ned Kelly grows, or *Napoleon* or *Abraham Lincoln*. Jesus Christ is the best example. If any of those people came back today, everyone would be disappointed.

So you were driven by this interest in history and contemporary Australian society. Beyond the human is a critical look at Australia?

Very much so, and extremely critical of America, too. Mainly it's looking at Australia, our weaknesses and strengths. Comedy is a wonderful way of saying to people, "Look, this is what is", rather than preaching about what I think. It is not a personal Yoko Ono statement.

What is your view of Lila Sereno's credit on the film?



"I like history and try to treat it in a poetic way. What happened since Einstein came out proved that, even in your own time, the things people write about you, the way you are portrayed on television, is not really who you are."



the main producer. Everyone thinks he is just in on the business and organizational side, but she is a major artistic influence on the film. I wrote these songs for the movie and she was the first person I can thank for.

What is it like working together?

There is no division between the life and the work. We are lucky to have creative control and be successful in what we do. Just as much as the film is about who I am, which is an Australian in the 1990s, our art and lives are intertwined. I come from the purely visual side of things and Lulu from purely acting side, she has a NIDA background.

In terms of performance, we work very closely. She is also very good in the development of female characters, and that is why my female characters are always more intelligent than the male ones.

Did Lulu Slaton direct you while you are on camera?

No. We mostly work things out at home because, once we are on set, I have to be the director. I rehearse everybody and work out the camera positions. Only as the last minute do I get into business and play the part.

As the end of a take, I review what we've done on video and throw a few things around. But it's all mostly done by them. The filmmaking process is only the recording of everything that has already been written and discussed. If anything, disappointments have more to do with the weather.

It has been four years since Young Einstein and you've spent the best part of that traveling the world promoting Young Einstein.

And a pretty hefty alibi of that was the honeymoon. We just got lost in Africa for about half a year.

Did Young Einstein make you a lot of money?

It hasn't made me a penny. Even my wage I put back into the film. The great thing about Roadshow and Warner Bros. is that, following the success of the film, they could see there was something to be earned along. I was able to put together the deal for *Resident Evil* in the same way I did for Einstein.

They know I like to have the creative control, because you have chosen a lot of artists who have their trust in you. I like to be able to say, "Kellan. Be as creative as you want and I'll protect you."

Because it took so long, were you able to keep going with the script?

Well, it's not one guy doing everything, and I have script advisors like Lulu, Warwick Ross and David Roach. I write stuff and run it past them. It basically grows from an idea. We're not like screenwriters at a studio, which can be like a factory.

If you take away the honeymoon in Africa and the promoting of Young Einstein, then it has been three years from inception to completion, which is about average or even a little quicker. The average movie works on a flimsy two or three months and goes on to something else. When you are directing, writing, producing and doing all the music, that takes a lot of time.

It seems as if the film has been a time of intense concentration for you. Did you have time for a life outside it?

No, I just worked longer hours than everybody else. You are up at seven and working until ten at night, but it's structured within a familiar environment. We work with our friends, so to speak. It's not like, "Oh, it's five. I'll go home now, and do something else."

I guess it's pretty hard for people to understand. I know this from my own family, where we have always had this structured work thing. But our friends who are artists had no distinction between work and life. You put upon the morning thinking about art and go to bed thinking about it. The same with people who make music.

You are talking about film as an art form but it is also a business. From what you have told, you have kept the business side in bay. How did you manage that?

It's a weird thing, because there is no mystery on anything, in art or in the business. There is just a logic that takes over.

When you are working with artists, they are only here to get financial reward, but, most of all, artistic reward. It is the same with business people. They have to get satisfaction, not only in business terms, but in terms of what they are making. Everyone has an ego and each has to be satisfied in his or her own way.

The big thing I do as a producer is not get down in the very gritty about figures, but bring artists and business people together, and show them not to be frightened of each other.

Has there ever been a moment when you faced a problem you didn't think you would overcome, where you were tested to the limit?

No, I don't think so. Probably would be at a war, but not in making a film. If it gets that difficult, then it's not going to work anyway.

The pressure of making a film is absolutely enormous. There's so many people to fulfill a certain requirement to get to a certain place, the show's the light, the sound of things, and make-up, hair and wardrobe. There is so much stuff to do before you get to the camera. Now, if you are making a comedy and it just so happens, it won't be funny. So I try to keep everything around me as light as possible.

Australia's First Films:

With Australia's cinema century approaching, the published accounts of our industry's birth are overdue for revision. Enduring film fables have been accepted as fact by a process of unchallenged repetition. Chris Long continues his exploration into the myths and fictions surrounding the introduction of the moving picture to Australia.

For Part One of this feature,

see Cinema Papers 91, January 1993



THE STORY SO FAR

The imminent centenary of Australian cinema in 1994 has created a need for an accurate record of our industry's birth. Many existing accounts are based on the confused or biased recollections of the persons which have been unchallenged, eventually becoming the accepted mythology. Inaccuracies seemed less important in the past, but now domestic video has allowed early film to be an accessible historical resource. Early foreign newspapers are worthy of academic study. The myths must be scrutinized and many forgotten voices must be accepted.

Supported by Griffith University (Brisbane), Pat Laughton and I have spent several years examining the newspapers and journals of the 1890s for film data. Our findings will be controversial.

For instance, the *Salvation Army* was Australia's first major film producer, making more than 300 films between 1897 and 1909.¹ However, its reputation will rest largely on the myth of "The Soldiers of the Cross." This was not a film, nor even a *Salvation Army* production in the normal sense. It was in fact a lecture programme of slides and short film inserts assembled from various sources. None of the film inserts could last more than 90 seconds on the Lumière projection, and some of the films were not produced by the *Salvation Army*.² This will be further expanded in the forthcoming monograph.

In this issue, we will examine Australia's first demonstrations of film projection, leading up to the making of the first local films late in 1896.

Our first installation occurred *Australians* cinema from its inception on 30 November 1894, when the Edison kinesiograph peepie viewer premiered in Sydney. A photograph-equipped version of the kinesiograph introduced sound film into Australia in September 1895, and by November 1895 more than forty short 35mm films had been exhibited here.

NEW KINETOSCOPE DISCOVERIES

Following the publication of our first article, several films shown at the 1894 Sydney premiere were unexpectedly located. They were accessed with a kinesiograph at Siskely's in London during October 1993, and included "Arenahill's Skirt Dance", "The Cook Fight" and "The Comical Barbering Scene". Today's *Australians* can now view the first films shown in this country, which are preserved in a Californian collection.³

From Clive Sowrey in New Zealand, we have information on the kinesiograph exhibitor Alfred Henry Whitchouse, who gave that country's first movie show in Auckland on 28 November 1895. Whitchouse subsequently toured with four kinesiographs, adding at least one kinesiograph to the complement on 8 January 1896. He later shot some of the first New Zealand films in December 1896.

Through Ian Richmond's courtesy, microfilms of the Perth newspapers, *The West Australian*, for 1896 were viewed. No kinesiograph exhibitions in Perth have been traced, so that it seems that is the only state which missed out.

Left: The earliest Kinetoscope in Sydney. Australia's oldest surviving film viewing machine, 1895, with door open to reveal the cylinder photograph mechanism which provided sound accompaniment to the film. Courtesy Ray Phillips

FACTS AND FABLES

PART TWO

Projectors reach Australia

THE KINETOSCOPE'S LEGACY

One of the kineoscope's major innovations was the 35mm film gauge we still use in a field tested for its state-of-the-art technology, the 100-year life of this gauge is nothing short of miraculous. Edison films made as long ago as 1891 can still be run in modern projectors.

The kineoscope is therefore seen by most serious film men, even the greatest of cinema. Its films could easily have been projected on a screen, but Edison initially refused to develop a suitable projector. His kineoscope viewers made healthy profits, and he thought that movies would quickly lose their novelty if they were viewed to many people simultaneously.

Other inventors disagreed. December 1893's *Scientific American* predicted the imminent application of screen projection. Several inventors were already experimenting in this direction, including Latham, Armat and Jackson in America; Paul and Acme in England; Skladanowsky and Marmor in Germany; the Lumière and Demeny in France, and, possibly James Stuart in Australia. A few of them took motion cameras and commenced production in 1895.

THE PROBLEM OF PROJECTION

In Edison's kineoscope viewers, the film moved continuously as each frame was momentarily illuminated by a flash of light, like a zoetrope. To increase the amount of light and permit projection, the film had to be continuously halted so that each frame could pass light for a significant time. This also allowed the viewer repetition rate to be reduced from the kineoscope's 30- to 40-a-second to the Lumière's 16 pictures-per-second.

Various types of instrument film-advancing mechanisms were devised:

- Armat used an eccentric cam bearing against the film to pull each frame into position. He leased this "dog house" system to Edison, who credited the projector as the *Vitascope* from about July 1896.¹
- Paul in England used the "mushroom cross" or "genoa" mechanism still used today to advance the film, raising his projector as the *Theatrograph* from around March 1896.²
- The Lumière brothers used a unique clockwise-turn mechanism within their *Cinématographes* of 1895.³ They combined the functions of camera, film printer and projector in a single portable unit, and used 35mm film with special round perforations. It wasn't sold publicly until 1897, the earlier demonstrations being given by the Lumière company's own operators.⁴
- The Frenchman Georges Demeny used a "bracket" mechanism like the *Vitascope*, but Demeny's *Cinématographes* projector of 1896 used special broad-gauge film, 63mm wide.⁵

Most of Australia's earliest projectors shown in 1896 were of these four basic types.

Light sources for projection were borrowed from earlier lantern slide practice. Occasionally, electric carbon arc light was used, but more frequently the source was "lanelight", a block of kerosene heated to white incandescence by a gas jet. The gas was usually generated by heating chemicals in a retort beside the projector.⁶



Australian Movie Dances for the Edison Kineoscope. A film-still-advance from the 1894 film used in the 6th Australian film show in Sydney, 28 November 1894, recently produced in Sydney's Theatre company of Ray Phillips. Collection.

Further information has come to hand concerning the kineoscope-sized film viewers imported to Australia in September 1893. Although only 45 kineoscopes were manufactured, phonograph conversion kits for silent kineoscopes were sold in unknown numbers.⁷ All three surviving kineoscopes, including the *Sydney* example, are of the conversion kit type, so that sound films shown during 1893-96 may have been more common than we presently assume. Edison's factory fire in 1914 destroyed many of his movie production records. The few reliable details of the 1893 kineoscope "talkie" productions survive in newspaper reviews.

Several new kineophone sound film subjects have been added to our *Reelers' Hall* listing. Before their season concluded on 11 March 1896, two films were introduced on 7 March:⁸

- Mrs. Shaw, lady wheeler, with piano accompaniment.
- "I Can't Change It", comic song by Arthur Livingston, London.

Two further kineophone sound films were shown at Sydney's Edison Electric Parkour from 25 July 1896⁹:

- Frank Lawton, whistler, performing a "Tina Dance".
- Frank Lawton whistling "Ben Soli", "The Canary Polka" and the "Honeycomb March".

Lawton's film soundtracks were probably recorded in Sydney, as he was then performing with "Hayt's Comedians" at the Sydney Lyceum.¹⁰

The Hayt Company was filmed at Edison's New Jersey studio performing dances from *A Middle White Flag* sometime in 1893.¹¹ Cylinders could have been cut of Lawton's voice locally, carefully timed to synchronize with the existing film. The cylinder replay device in the kineophone were arranged to play only about 25 seconds of audio to fit the 50-foot film. "Sync drift" wouldn't have been too troublesome for such a short "take".



A. J. Perrier, probably the first Australian importer of the movie projector, while cameraman for the photographic windows of Baker in Rome, Sydney. The car (left) is one of the first registered in Sydney, was previously the property of the photographer, father of the famous Macdonough series, present Sydney filmhouse.

This bulky and hazardous process was nevertheless transportable, and it had an advantage in the early halls which then had no regulated electric supply.

Coincident with the introduction of film projectors, the sources and types of available films rapidly diversified. Until the early months of 1893, the cinema in Edison's Black Maria studio was the world's sole source of films¹⁰, its subject matter being limited to the vaudeville turns and genre scenes which could be brought to it. In about February 1893, fact-accumulator B. W. Paul began shooting film "on location" around England, including the "Oxford and Cambridge Boat Race" in March¹¹. In France, the Lumière began production at about the same time, photographing "Delégates to the Photographic Congress at Lyons" on 10 June 1893¹². In response to these topical subjects, Edison began to shoot film away from his studio early in 1894, so that the subject matter generally shifted from theatrical novelty to actuality and news films.

THE JAMES MANN MYSTERY

Two vague references to Australian film projection in 1893 have been located:

Approach the Melbourne Opera House cinemaograph. Engineering demonstrators at Mann of Melbourne University has had one working in his laboratory this last 18 months, and it works ever so much better than Hertz's, because Mann quite understands such things.
— *The Bulletin* (Sydney), 12 September 1893, p. 12.

Engineering demonstrator Mann of Melbourne University is being surrounded with orders for cinematograph movies and new plans [films] from professionals who intend touring with them around Australia.
— *The Bulletin* (Sydney), 26 September 1894, p. 32.

These suggest that Mann commenced projection experiments around March 1893, the time of the kinetoscope's Melbourne debut. A likely scenario is that Mann borrowed kinetoscope films and constructed an expensive test projector.

Melbourne University Archives confirm that James Mann was a physics laboratory technician there between 1890 and 1893. He wrote the book *Australian Timber for Strength, Durability and Adaptation* (Melbourne, 1908; 2nd edn. Melbourne, 1921), but beyond that nothing is known of him. One "J. K. Mann", described as a "biograph inspector", wrote an article on "Hints on the Care of Dynamos and Motors" in the film industry magazine *Gerryways* (9 May 1923, p. 133), but this may not be the same person.

Delicate research has failed to locate any confirmation of Mann's achievement, so his success must remain an open question.

FIRST IMPORTED PROJECTOR PERIER OR MACMAHON?

Carl Hertz is wrongly credited with bringing the first projector to Australia. He obtained a machine from R. W. Paul in London late in March 1894, but toured South Africa with it before reaching Australia in late August. Others landed projectors in Australia before Hertz arrived.

A. J. Perrier was an important recorder of the birth of film in Australia. Born at Lyon on 22 April 1871, educated chiefly at Geneva in Switzerland, he finally emigrated to Sydney in 1884. His father taught French while resident at Darlinghurst Road, where young Perrier lived until 1905¹³.

During the 1880s, A. J. Perrier became a keen amateur photographer, in November 1882 joining the sales staff of Australia's largest photographic suppliers, Baker & Ross. From 1894, then firm publisher in own address of the *Photographic Review of Australia*, which was expanded the following year to become the completely indigenous *Australasian Photographic Review*. In this context, Perrier was ideally placed to be aware of the latest photographic technology. As a native French speaker, his knowledge of French photographic conventions and imports was unsurpassed in Australia.

In later years, Perrier frequently claimed to have landed the first movie projector in Australia while acting as sales manager for Baker & Ross:

The great news came through that the cinematographs or moving pictures had at last reached a point where they could be exhibited in public. My friend Gustave Neynards was a French artist sent out by the French Government to look upon the art possibilities in Australia, and had relations in Paris. We wrote to his sister, suggesting to her that she should send us one of those [new] cinematographs, together with pictures to display. This proposal duly arrived in Sydney in the middle part of 1894.¹⁴

Edisonian patentwork places the date of arrival around the end of July 1894¹⁵.

The machine was the Cinématographe Perfectionné by the obscure manufacturer A. J. Pion of Paris¹⁶. As the whole stock of films sent with it consisted of only 12 subjects, the owners awaited further supplies before making a public exhibition. The films eventually shown include¹⁷:

- Grand National Stampede, 1894
- (including "Drugs leaving the Courser").
- Coventry Peep Show
- Parisian Street Life (near the Bastille)
- Southerner Dining
- A Pleasant Surprise
- Back Jumping
- Finish of the Grand Prix of Paris, 1894
- Arrival of the Paris Express (and its departure)
- Military Exercises

Perrier had another lengthy delay in learning how to control the projector's electric arc light source:

Unfortunately we did not know much about electric projection, as there was very little of this done — it was [then] merely flame light, and we were to [trouble] some time over the nature of [electric arc supply] resistance. Consequently the Lumière people, who had sent our Mr. Sever to Australia, got in ahead of us [...] The machine that Neynards and I had in our possession looked like Mann's fancy, and he decided that he would go to Melbourne right away and open a [movie] salon of pictures in Melbourne, which he did at Collins Street. Unfortunately, Collins Sever was not the place for that class of commitment, and our cinematograph venture turned out a bag of a lion's Tail, we got our money back for the machine, but we

continually did not launch into the cinematographic business as we should have, seeing how other people [like Sauter] got on."¹²

Their Melbourne Cine Salon opened on 26 October 1896, confirming the long delay recalled by Porter.¹³ The machine was also used during Russell's run of *Merry V* at Melbourne's Theatre Royal, where it was seen "before Huxford or the Battle of Agincourt can be so much thought of."¹⁴ The Collins Street Salon was suitably reviewed in *The Bulletin*:

The cinematograph is responsible for some exhibition of colossal "chuck" by amateur showmen. A Cine Salon – a long, thin, ill-ventilated room – was opened in Collins Street, Melbourne, the other week. The entertainment consisted of 16 views displayed in a very small frame, very dark boxes, as works of photography, then those which Richards includes in his variety entertainment. Yet the public were asked to pay 1/- a time for the periodical production of these 16 second-rate samples of a trade novelty [...].¹⁵

The "trade novelty" closed on 9 November 1896, the machine subsequently doing a brief Victorian country tour before returning to Sydney.¹⁶

Porter and Neymark paid the price of pioneering the field by obtaining a very early and primitive machine. It could only have been a profitable speculation while no competition existed to evaluate its deficiencies. Their delay in exhibiting this first Australian import belated their commercial opportunity.

MACHAON BROTHERS VITASCOPE AND CHRONOPHOTOGRAPH

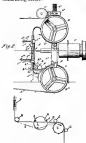
With two years of kinesiograph exhibitions behind them, the Machaons were predictably prompt in pursuing rumours of film projection abroad. Their Edison connections led them to initially import the Vitascope¹⁷, giving the first demonstrations of film projection in Sydney, Brothers and (via managers St. Hill and Mander) in Adelaide and Perth.

The Argus-Edison Vitascope projector went on sale in England around the beginning of May 1896. In June, James Macmahon left for Europe aboard the "S. S. Parmenara", *The Bulletin* revealing that "the Mirror of [his] London pilgrimage is said to be the Cinetograph [sic]."¹⁸ In newspaper three months in Europe, apparently knowing the crude and imperfect Vitascope not in brother Joseph in Sydney while he searched Europe for something better.¹⁹



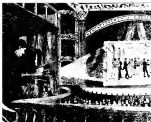
Above: James Macmahon (1817-1891) in brother Edison's laboratory (late in 1890) on behalf of his brothers Charles and Joseph to arrange an exhibition theatre for Edison's kinesiograph at Adelaide, leading to the first local demonstration of motion pictures on November 1896. *Porter's Weekly Times* 3 August 1896, p. 28.

Left: The Argus Edison Vitascope projector of May 1896 showing the operation of the "dog tooth" mechanism (the advancing mechanism). The camera pin moved a loop of film to the film, pulling the film down to use from the end of its reel. From the original Australian press, 19 February 1896.



Top: Edison's Vitascope (late 1895) (left) (left), 2 May 1896. Below: The Argus Vitascope in a parlour, 1896.

EDISON'S NEW WONDER THE VITASCOPE



The Vitascope seems to have landed in Sydney early in August 1896, a few days ahead of Carl Hertz. On 8 August, *The Bulletin* reported: "A cinematograph for Sydney is about the morning Gunga, and a second machine is to follow. The introduction is confident of a boom."²⁰

Joseph Macmahon used the Vitascope and some Edison film productions to give Sydney's first private show of film projection on 27 August 1896. Carl Hertz had given the first Melbourne demonstration two days earlier. The *Sydney Morning Herald's* review of Macmahon's show was surprisingly veiled considering its unprejudiced nature:

Mr. Joseph Macmahon [sic] owed attention to a few theatrical people last night to witness, at the Criterion Theatre, the first exhibition in this city of the latest scientific toy with a Greek name [...] It obviously possesses great commercial value as a theatrical attraction. The four actresses last night exhibited a dramatic (Austrian) panting her skirts beneath constantly changing [coloured] lights, and the recitation of "Mary, Queen of Scots", was vividly portrayed [sic ...] Mr. Macmahon will exhibit the kinesiograph [sic] in public shortly.²¹

No further Sydney showings of this machine have been traced. Charles Macmahon gave public demonstrations of it at Brisbane from 26 September 1896²², possibly avoiding competition from the Lumière Cinématograph by then on show in Sydney. The Brisbane show terminated on 10 October 1896, the same day that Olden-shaw's Edison Electric Parlour in Sydney offered Vitascope for sale to Australian showmen.²³

On 19 October 1896, the Vitascope was previewed at Ade-



The Real Chronophotograph for Professional Amateurs,
Invented by Arta, Ray, & Co, is the

New Chronophotograph

It merely shows motion
without the taking apparatus with projecting
lenses. It is a
small machine as a half gram camera,
with a lens as a camera,
under a microscope.
It is a small machine as a half gram camera,
with a lens as a camera,
under a microscope.

Patent, complete, for projection, 1896.

Price, complete, for projection, 1896.

HARRINGTON & CO'S, LTD., 88 King Street,
at 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

The film was prepared and for the Macmahons at the Salon Chronophotographique, in
Harrington's Australian Photographs Journal, 12 December 1896 (Sydney)

lady's Theatre Royal by Misses St. Hill and Madden¹⁶, probably acting as local managers for the Macmahons, just as they had done with earlier exhibitions of the popular cinematograph. They opened a "Cine Salon" in a former shop at King William Street on the following day, showing films by Edison.¹⁷ They departed for Perth on 10 November 1896¹⁸, giving Western Australia its first public view of film projection on 21 November 1896.

Meanwhile, James Macmahon returned from Europe aboard the "Arcadia", landing in Sydney on 24 October 1896.¹⁹ His three-month European tour was mainly spent in acquiring the Australian rights to the Denisy-Gisbert Chronophotograph projector, one of the first machines employing film of wider gauge than the standard 35mm.²⁰ Its films were 60mm wide, providing a projectable image around four times the area of its 35mm equivalent.²¹ The result on the screen was greater brightness, a larger picture and much less image clarity. Its first Australian exhibition appears to have been in Sydney on 7 November 1896²², when it was



Flange gauge of the 1896
"Lumiere" or "Edison" type
with the addition of a small
lens, it is the same as the
Edison film. The Lumiere gauge
films are with a single row of
apertures holes rather wide of
each other, was more
commonly used for American
films than the 1896 Edison
gauge, larger than any of these
frames or 1.25 inches) was
used in America by the French
Biograph Company around
1896. These films ran at the
normally high speed of 40
pictures-per-second. All but the
Edison films gauge were
shut out by the end of 1896.
For the Lumiere's Living
Pictures (1896).

put into the old Lumiere cinematograph venue at 217 Pitt Street. The venue was immediately renamed the Salon Chronophotographique by the Macmahons, the natural use of broad-gauge films exhibited being

- From the Avenue de L'Opéra (going backwards)
- French Swordsman's Duel
- Arrival of Paris Train
- Animals in a French Zoo
- St. Peter's Place, Vienna
- Living at Dapper
- Living January
- Entrance of the Royal Artillery
- Dance: La Loez Polka (in colour)

The Denisy machine's exhibition continued at Sydney's Salon Chronophotographique until 1898.²³ Harrington's subsequently managed Denisy's local sales.²⁴ A length of Denisy film of a staged Paris café scene, probably a relic of the Macmahons' Australian exhibitions, survives in the Museum of Victoria.²⁵

Like many of the other early movie projections, the Denisy machine could also be used as a camera. The Adelaide Register of 19 October 1896, reporting on James Macmahon's return from Europe, stated that "Mr. Macmahon has the necessary films to photograph the finish of the Melbourne Cup, and has arranged to reproduce the effect in London and Paris at Christmas."²⁶

No Macmahon film of the Melbourne Cup is known to have been successfully produced, but this may have been the announcement that using the local Lumiere operator Marion Senior into making his film of the event.

However, the possibility that the Macmahons might have produced Australia's first film cannot be entirely discounted. A week-long Melbourne season of the "Vestpas" at the Melbourne Athenaeum commenced on 21 October 1896. The advertisements list fourteen imported films produced by Edison and R. W. Paul, as well as "known replicas of Australian scenes and people."²⁷ A review in the Melbourne Argus of 2 November 1896 speaks of "a number of views of life in the colonies", but this might only be an allusion to lantern slide (tall) projections. Earlier advertisements indicated that these exhibitions were of "living photographs and moving scenes"²⁸, so that in the further information the ambiguity persists. The Seniors-Lumiere films to taking Australia's first film cannot be verified in these circumstances.

CARL HERTZ: FALSE CLAIMS

Carl Hertz's appearance wasn't the first to land in Australia, but may have been the first publicly exhibited in a local theatre.

Born in San Francisco in 1858, Louis Hertzmann, professionally known as "Carl Hertz", was one of the world's best-known magicians of the 1890s.²⁹ An international traveller, performer, mechanical technician and consummate showman, Hertz visited Britain briefly during March 1896 on the eve of a world tour.

Recognising the immense possibilities of incorporating magic in his magic act, Hertz approached various London showmen to obtain a projector. Filicinus Tivney, the Lumiere brothers' London concessionaire, flatly refused him. Fellow magician David Devant, the first independent exhibitor of R. W. Paul's projectors, was willing to help but had no spare machines. So Hertz made an offer to the premier instrument maker R. W. Paul directly.

Paul agreed to sell me a machine for £10, but said that he could not deliver it for two or three months. I told him that I was leaving for South Africa on the following Saturday – it was then Wednesday – and that I would like to take the machine with me. But he said that he only had one machine, and that there were on the stage at the Alhambra, where he was holding a six weeks' engagement at £100 a week [...] So we went back to the Alhambra, where he took me to the stage and showed me the whole working of the machine

Subscribe

now



and
you could win a copy of
"Marlene Dietrich"
by her daughter Maria Riva
worth \$49.95

Copies of this
Bloomsbury Book are supplied
courtesy of **Allen & Unwin**

9 Alchison Street St Leonards NSW

Telephone (02) 901 4088 Facsimile (02) 906 2218



NUMBER 10 (NOVEMBER 1988)

Ma & P (Maureen Clapham) 10
Cinema: Jim McElroy, *Shimmer* 10
Of The Cool Deal: *Shimmer*, *Green* 10

NUMBER 11 (JAN 1989)

James 10, *John Longman*, *the* *Shimmer* 10
and *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10

NUMBER 12 (FEBRUARY 1989)

The *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10

NUMBER 13 (MARCH 1989)

James 10, *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10

NUMBER 14 (APRIL 1989)

James 10, *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10

NUMBER 15 (MAY 1989)

James 10, *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10

NUMBER 16 (JUNE 1989)

James 10, *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10

NUMBER 17 (JULY 1989)

James 10, *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10

NUMBER 18 (AUGUST 1989)

James 10, *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10

NUMBER 19 (SEPTEMBER 1989)

James 10, *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10

NUMBER 20 (OCTOBER 1989)

James 10, *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10

NUMBER 21 (NOVEMBER 1989)

James 10, *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10

1989-1990, *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10

NUMBER 22 (DECEMBER 1989)

James 10, *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10

NUMBER 23 (JANUARY 1990)

James 10, *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10

NUMBER 24 (FEBRUARY 1990)

James 10, *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10

NUMBER 25 (MARCH 1990)

James 10, *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10

NUMBER 26 (APRIL 1990)

James 10, *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10

NUMBER 27 (MAY 1990)

James 10, *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10

NUMBER 28 (JUNE 1990)

James 10, *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10

NUMBER 29 (JULY 1990)

James 10, *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10

NUMBER 30 (AUGUST 1990)

James 10, *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10

NUMBER 31 (SEPTEMBER 1990)

James 10, *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10

NUMBER 32 (OCTOBER 1990)

James 10, *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10

NUMBER 33 (NOVEMBER 1990)

James 10, *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10

NUMBER 34 (DECEMBER 1990)

James 10, *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10
of *Shimmer* 10, *Shimmer* 10, *Shimmer* 10

ALSO AVAILABLE

BACK OF BEYOND

DISCOVERING AUSTRALIAN FILM AND TELEVISION

A LIMITED NUMBER of the beautifully designed catalogues especially prepared for the 1988 season of Australian film and television at the UCI A film and television archive in the U.S. are now available for sale in Australia. Edited by Scott Murray, and with extensively researched articles by several of Australia's leading writers on film and television, such as Kate Sande, *Women of the Warring Years*, *Formative Landscapes*, *Debi Erikar*, *Cross-over and Collaboration*, *Kennedy Miller*, *Scott Murray*, *George Miller*, *Scott Murray*, *Terry Hayes*, *Graham Turner*, *Moving Fact and Fiction*, *Michael Leigh*, *Cartoonist and Cartoonist*, *Adrian Martin*, *Nostalgic the Next Wave*.

The *Back of Beyond* Catalogue is lavishly illustrated with more than 110 photographs, indexed, and has full credit listings for some 80 films.

PRICE: \$24.95 including postage and packaging



SEE OVER PAGE FOR
SUBSCRIPTION & ORDER FORM



ORDER FORM

CINEMA PAPERS SUBSCRIPTION

I wish to subscribe for:

- ☐ 6 issues at \$18.00
☐ 12 issues at \$33.00
☐ 18 issues at \$48.00

Please ☐ begin

- ☐ renew my subscription from the next issue

Total Cost _____

ADDITIONAL ITEMS

1. BACK OF BEYOND:

DISCOVERING AUSTRALIAN FILM AND TELEVISION

I wish to order _____ no. of copies

- ☐ \$24.95 per copy (includes Postage)

Total Cost \$ _____

2. BACK ISSUES

I wish to order the following back issues

- ☐ CINEMA PAPERS Issue no. _____

- ☐ 1-2 copies @ \$4.00 each
☐ 3-4 copies @ \$4.00 each
☐ 5-6 copies @ \$3.00 each
☐ 7 or more copies @ \$3.00 each

Total no. of issues _____

Total Cost \$ _____

PAYMENT DETAILS

Cheques should be made payable to:
MTV PUBLISHING LIMITED

and mailed to:
**MTV Publishing Limited,
 43 Charles Street, Abbotsford, Victoria 1967**

NO-SEEK FOREIGN ORDERS SHOULD BE ACCOMPANIED BY
 BANK OF MTS IN INTERNATIONAL DOLLARS ONLY

INTERNATIONAL RATES

	4 Issues 1 Year	12 Issues 2 Years	18 Issues 3 Years	Back Issues Add'l. or past copy
Zone 1	Surface	Surface	Surface	Surface
New Zealand	14.00	40.00	57.00	1.00
Japan	14.00	40.00	57.00	1.00
	14.00	40.00	57.00	1.00
Zone 2	Surface	Surface	Surface	Surface
Malaysia	14.00	40.00	57.00	1.00
Philippines	14.00	40.00	57.00	1.00
Singapore	14.00	40.00	57.00	1.00
Zone 3	Surface	Surface	Surface	Surface
China Hong Kong	14.00	40.00	57.00	1.00
India	14.00	40.00	57.00	1.00
Japan	14.00	40.00	57.00	1.00
Philippines	14.00	40.00	57.00	1.00
China	14.00	40.00	57.00	1.00
Zone 4	Surface	Surface	Surface	Surface
USA	14.00	40.00	57.00	1.00
Canada	14.00	40.00	57.00	1.00
Mexico	14.00	40.00	57.00	1.00
Zone 5	Surface	Surface	Surface	Surface
UK/Ireland	14.00	40.00	57.00	1.00
Africa	14.00	40.00	57.00	1.00
South America	14.00	40.00	57.00	1.00

FILL OUT AND MAIL NOW!

NAME _____

TITLE _____

COMPANY _____

ADDRESS _____

COUNTRY _____ POSTCODE _____

TELEPHONE HOME _____ WORK _____

Enclosed is my cheque for \$ _____
 or please debit my

- ☐ BANKCARD ☐ MASTERCARD ☐ VISA/CARD

Card No. _____

Expiry Date _____

Signature _____



Above: Robert W. Paul (1867-1914) operating a movie camera in 1896. He is the first single-use motion picture maker who supplied the projector and films. On computer Carl Hertz on March 1896.
Right: Robert W. Paul's "Thermograph Number One", the first French-made film projector (February 1896), which was shown in South Africa and, together by Carl Hertz, then the films are self-explanatory, lower right. The machine had an air feed operator who took up speed. The film had been created for the purpose of showing English film-making, 1 March 1896

— how to fix the film and everything else going on. We were there for over an hour, during which kept on putting him to let me have out of the machines. Finally, I said "Look here!" I am going to take one of these machines with me now." With that, I took out £100 in notes, put them into his hand, got a screw driver and screw before he knew it, I had one of the machines unwound from the floor of the stage and on to a four-wheeler.¹⁰

Hertz left for South Africa aboard the "Norman" on 28 March 1896, giving film screenings to passengers en route, probably the first movie screenings on a ship at sea.¹¹ At Johannesburg's Empire Theatre, Hertz gave South Africa an first view of film projection in a premiere on 9 May, and in public screenings which began on 11 May.¹² Up to this time he had only the original five films supplied with the projector by R. W. Paul, including

- A Military Parade.
- "The Sailor's Courtship".
- Street Scenes in London
- A Trolley Drive.
- Highland Dance.

Each of these ran for only fifty seconds, so it was with considerable relief that Hertz was able to supplement them with a further twenty Edison films purchased from a Johannesburg kinesiograph parlour.¹³ These Edison films, shot at a rate of about 30 pictures-per-second and projected by Hertz at around 16 pictures-per-second, presented a possible appearance:

The movements of the persons and animals on the screen were in slow as to be easily control, for the films were worked on the kinesiograph by electricity, whereas the first cinematograph machines were worked by hand. But the audience, who knew no better, thought the persons gone, and we did wonderful business.¹⁴

Hertz's South African tour continued through Pretoria, Kimberley, Bloemfontein, Potchefstroomburg, Durban, King Willem's Town and other places.¹⁵ It delayed his arrival in Australia, allowing other exhibitors to export movie projections before Hertz's premiere. We know that Neymark, Pryor and the Macmahons managed to "scoop" Hertz to the exposition of Australia's film film projector, and there were probably others.

Hertz's South African tour concluded on 20 July 1896, when he boarded the RMS "Rusphaar" at Cape Town, arriving in Hobart on 7 August 1896.¹⁶ He gave no public performances in Tasmania, crossing Bass Strait in the "Paterson" from Launceston and arriving in Melbourne on 11 August.¹⁷ There, on 13 August 1896, Hertz made his Australian debut in the Opera House, later known as the "Tivoli", at Bourke Street. No film was shown at that initial Saturday performance, and the reviews were only lukewarm:

"It cannot be said that there was anything of surpassing novelty in the entertainment. Most of the tricks, indeed, I have been seen before."

– *Argus* (Melbourne), 17 August 1896¹⁸

However, on the following Monday, 17th August 1896, he followed his public magic show with a midnight premiere of film projection to an excited audience of thousands and press representatives. This was the first recorded Australian presentation of film projection in a theatre:

In principle, and the kinesiograph of Mr. Edison. In practice, it is a marvellous improvement upon a Life-size figure and portraits, true to nature, are shown upon the canvas. A couple of scenes from a special Trolley called football laugh ter, and scenes of London streets and bridges, with crowds of traffic, omnibuses moving rapidly, houses cackling along speedily, fairly brought down the English part of the house. Dancing girls in plenty were produced, from the dim and powerful moving March girl of India to the such stepping and pretty curvatures of the English stage. Tommy Atkins and his comrades continued were introduced, and finally a seascape, representing the waves dashing upon a shore bounded by a high cliff. The water was in blue and the spray refreshing that one of the young ladies and lady expressed a desire to public use. And in the end was played "A Home on the Ocean Wave" the audience burst forth into general applause, and gave Mr. Carl Hertz a special call.¹⁹



Public exhibitions of the R. W. Paul "Thermograph" projector by Carl Hertz commenced on the following Saturday, 22 August 1896.²⁰ Press reviews continued in newspapers and journals, the initial set of films including:

- Seascape, with waves in motion. (Paul film, possibly "Rough Sea As Dover".)
- Scenes from "Tivoli": Death of Sweeney. (Edison film?)



Below: Carl Hertz's Australian Tour - One of the first Australian film parties, from late 1895 or early 1896

- Westminster Bridge (Paul film, c. March 1896.)
- London street scene. (Paul-Aerns film, c. 1895.)
- Kingston Park Races (Paul film, date unknown.)
- A Military Review (Probably Aerns film "German Emperor Reviewing Troops")
- Boxing Club. (Edison film, 1894.)
- Gaiety Co. Baller. (Edison film, c. 1895.)
- Negro Dancers. (Edison film, c. 1895.)
- Serpentine Dance (jays dog) (unknown origin)
- Sword Combat on Horseback (Probably Aerns film, c. 1896.)
- Baroque Rooming March (Probably Paul-Aerns film, 1895.)
- Scene on London Bridge. (Paul film, "Rush Hour Record on London Bridge")
- The Soldier's Courtship (Paul film, c. March 1896.)

Three films were Australian: no doubt the first single exposure to be projected was significantly different to the studio-bound kineoscopes produced. Some, like "Boxing Club" and "Gaiety Co. Baller", had been seen

in a peep-show, was usually operated from the back of the stage, projecting onto the back of several rows of seats (often of designed modular curves). The screen was rather small and the pictures were dim, the images being swamped even by the lighting of audiences in the theatre.¹¹ Owing to poor image registration of the films, the screen image was unstable, and the pictures flickered rather badly owing to the relatively long blanking interval provided by the projector's oscillating shutter. Even at the time, the more critical members of Hertz's show drew attention to the technical deficiencies in the presentation:

The pictures are probably inferior specimens, as Hertz sends more pictures in producing them.

- *The Baller* (Sydney), 3 September 1896

The movement of some of the figures on the screen are much slower than we would find in nature, notably those of contendants in a boxing match, in which the blows are struck so slowly and deliberately as the turn of the hydraulic press moves. In others there is evidence that either the component photographs of a scene are not passed before the condenser rapidly enough in succession, or that an insufficient number of photographs has been taken. In a scene from "Trilby" all the moving when objects have such a jerky motion that they resemble as many loose papers flying about the room in which the deeds were taken place. The Westminster Bridge and London street scenes are very good, though in these again the subjects move rather too rapidly, as the bridge view, the manner in which a man whose walking along with his back to the spectators, suddenly turns his head and faces them for a moment, as if wondering what they are looking at, confuses the houses. The dice [image], too, has a tremulous motion that apparently to misrepresent being of the projecting mechanism.

- *Australian Photographic Journal*, 21 September 1896, pp. 118-220.

in the kineoscope, but these were also actualities shot on location ("Westminster Bridge", "London Street Scene", "Serpentine"), never films of sporting events ("Kingston Park Races") and two narrative films ("Trilby" and "The Soldier's Courtship"). The last scene was the first comic picture play produced in England. Its principal, Fred Storey and Julia Seale, were filmed by R. W. Paul on the roof of London's Alhambra Theatre, the sole 'prop' being a rustic garden scene. The simple plot was described as *The Fish*:

Male and Female (a better titled Hero) are interrupted in their "bidding and cooing" by a lady of mature years, who insists on making a third on a seat occupied by the lovers. Promotions are in vain. Finally, the ladies, taking the love into his own hands, tips up the seat violently and throws the unwanted one to the ground. The courtship then continues."

Every one of the films shown by Hertz was photographed in a single take with a static camera setup. There were no opening titles, no cuts, camera move-ments or edits, and no film exceeded 50 seconds in length. Each film was a single photographic statement, with no connection or link to its succeeding scene.

The R. W. Paul Kinetograph projector used by Hertz had no "feed sprocket", so that the entire of film roll (extending about 60 feet in length) would run at the intermittent mechanism, jerking the film and tearing the sprocket holes.¹² Long pauses interrupted the presentation as each 60-foot roll had to be individually threaded in the projector.

Modern audiences, if transported back in time to the Melbourne Opera House during Hertz's presentations, would notice other technical deficiencies. The projector, a



Judging from a private trial given at the Melbourne Opera House the other night, these kinoscopical spectacles about are not at all clear, or so natural as representations the position pictures produced by Edison's original apparatus."

— *The Sydney (Sydney)*, 29 August 1896, p. 12

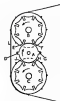
The "transmission motion" of Hertz's images probably were due to his modification of the kinoscope film acquired in Johannesburg.

I found when I got to the theatre that the film from the Kinescope would not fit my machine, as the sprocket-holes [sic] were all differently arranged. However, I thought of a way out of my difficulty, and accordingly set to work to convert all the sprocket-holes [sic] with thin strips of film and make fresh sprocket-holes [sic] which would fit my machine.¹²

The kinoscope sprockets were probably slightly smaller than those in the B. W. Paul films, and had to be enlarged to fit the projector. This would have grossly increased image registration inaccuracies. The problem was undoubtedly exacerbated by the projector's defective gears, which on designer R. W. Paul later admitted to having inferior image steadiness to the real Lumière Cinématographe.¹³

Nevertheless, the Hertz demonstrations were outstandingly profitable for the magician and his manager Harry Richards. After a month in Melbourne, Hertz moved to the Sydney Theatre on 17 September 1896¹⁴, repeating his success there. A week after Hertz left Melbourne, Richards placed a "second edition" R. W. Paul projector in the Melbourne venue, under the control of Mr Baxter "from Paul's London workshops".¹⁵ Baxter's new projector was probably the Paul Theriograph No. 2, which had a hand sprocket

Left: The Sydney Theatre, on R. W. Paul Theriograph production of April 1896 presented during Carl Hertz's first Melbourne demonstration of film projection in August 1896. Below: Audience at the Melbourne Opera House, 3 October 1896 – as seen from Carl Hertz's position while giving the first Australian demonstration of movie projection in Melbourne. From the *Australian (Melbourne)*, 17 October 1896, p. 754



Left: B. W. Paul's Theriograph Number Two, improved by alterations by W. Baxter, September 1896.

Above: Technical diagram of Paul's Theriograph Number Two. Note the unique double motion over-rotation mechanism. From *British Patent No. 4444*, 1 March 1896.

between the intermittent and the feed spool. This allowed long films to be projected without injury and with improved steadiness. Several subjects could be spliced end-to-end on the new machine, so that whole film programmes could be presented without breaks for re-drawing.¹⁶ Concurrent improvements in the accuracy of film performance would also have promoted image steadiness.

Baxter apparently brought new films from Paul's London base, including¹⁷:

- G. H. Chapman, the "White Eyed Kaffie", African bull combaters, filmed in late July 1896;
- London Railway Scenes (Possibly "Arrival of Great Express at Calcutta, May 1896")
- The English Derby, 1896. (Filmed 3 June 1896.)
- Henry Regatta, 1896. (Filmed 7-8 July 1896.)
- Devants, Conjurors. (Filmed late July 1896.)
- London street scenes. (Date unknown.)

After Hertz's Sydney season, Richards tried to lure the magician from exhibiting films elsewhere. Theatrical manager Edwin Cook recalled the circumstances in *Theatre Magazine* during 1912:

London during a salary Mr Hertz was on a per centage basis. The receipts were so enormous that Mr Richards closed down on the machine. He did this because he feared that when everything came to bookkeeping, Mr Hertz was doing so much better out of the house than he was.¹⁸

The new arrangement seems to have operated least about November 1896, when Hertz was forced to play most of his remaining Australian tour without the films.

IL LADRO DI BAMBINI (THE STOLEN CHILDREN);
ANGELGÅRD (HOUSE OF ANGELS); COME BY CHANCE;
SEN GIODA VILHAN (THE BEST INTENTIONS); ENCHANTED APRIL;
FORTRESS; AND, LORENZO'S OIL



IL LADRO DI BAMBINI

(THE STOLEN CHILDREN)

SCOTT MUIR

Giamli Amelio's *Ladro di Bambini* (*The Stolen Children*) is his fourth feature, coming after his limited adaptation of Leonardo Sciascia's *Fonti Amare* (*Open Doors*). Already acclaimed at Cannes (Jury Prize) and in Italy (numerous awards and excellent box office), *The Stolen Children* confirms Amelio as one of the world's most talented and sensitive directors.

The film begins in an impersonal Milanese block of flats (intakes of *Chaplin in Cairo* [1969] to the point [1962]), where a woman is giving another 15-year-old daughter, Rosetta (Valentina Scaschi), a lesson to prostitute herself in the night room with a middle-aged man. Outside on the concrete steps sits Rosetta's brother, Luciano (Stefano Incontrada). He does not know what is happening to her, but appears distastefully apprehensive of the dual-natured stranger and lonely of his lonely childhood.

This harrowing coming-of-age is economically stated: a city girl behind a door; the back of a wealthy middle-aged man; a hand-toucing moment for the back of a pinning figure in a stained.

Later, after the police burst in and arrest the mother, Rosetta and Luciano are sent by the court to a church-run orphanage outside Rome. This journey away from a home has already

been subtly signified by the staining and at the end of the arrival sequence when the police cars speed off and the camera comes up to where Luciano sits by himself in a high-backed, wicker chair, sort of explicitly but not comprehending. In the background, the boys who have taken his sister's fall are playing amongst themselves, an image that has repercussions throughout the film.

This scene movement also signifies the very distance (emotional and social) between the compromised Rosetta and her innocent brother—a distance that their journey together will touchingly shorten.

The court has ordered the children to be recruited to Rome by two carabinieri, one of whom begs off at Bologna to see a girlfriend (though lightly phrased). This is one of many scenes where Amelio shows his disintegrating modernism. The children are now in the sole hands of the poor-guard rather simple-souled Antonio (Linus La Verda). He is a rare given small child; he has neither the will nor the need to make up his mind. In a sense, he is a simpler version of *Blow-Up* (Frankie J. Holden) in Ray Argyle's *Riotous Home* (1968): they are both people who will do it for the fun, who get pleasure from doing their simple jobs well.

At the Roman orphanage, however, the children are turned away because of Rosetta's past: how can such a girl be allowed among virgins? a priest demands. This is a church so removed

from the teachings of its avowed founder (who hearkens). If not married, a prostitute) as to make any Catholic presence of pity quite insignificant.

Antonio is then ordered to take Rosetta and Luciano to a state home in Sicily, from where their family originally came.

As they journey South, Antonio is drawn increasingly towards the children. Not only do they inspire a protectiveness, they also liberate the child within. Quite clearly, Amelio feels that the way society has distanced adults from children not their own has been detrimental for all. He shows how there are ways for adults and children to interact outside family groupings and such parameters as child prostitution.

Not that Amelio suggests it is always easy. There is a chilling scene at Antonio's aunt's restaurant in Catania where Rosetta, surrounded by children, shows the loneliness of happy childhood behaviour up till then: she has behaved like a child, lived in her between childhood and adulthood, in a relationship with her mother's friend.

But, then, a woman at the wedding celebration approaches Rosetta and is categorically asked: making it sound as if Rosetta is to blame for what her motherhood apart has. The woman's stony stare (in part motivated by sexual preference, in part mirroring church attitudes) is absolutely crushing on Rosetta (and the audience).

Equally, there is the earlier scene where Rosetta watches her other carabinieri friend down in the bathroom. Though their conversation is about pub visits, the man's perception is very much sexual—and even in an innocent that is Rosetta has both being viewed as a sex object for adults: everywhere she turns, her childhood is taken from her.

Such adult imposition makes it astoundingly hard for Rosetta and Luciano to open up emotionally as quickly as Antonio does to them. As well, Rosetta is primarily concerned with taking protective care of her brother, to whom she reveals no sign of her turmoil. And she manages to keep it that way—at least in the Austro-Italian version.

With the first scene at Catania, there is a scene where Luciano glances at a magazine article about Rosetta's "sex". The section of his diary, too, more important than the way Rosetta is able to suggest her own part in continuing looking after someone who no longer exists, make for some overpowering scenes. It is hard to under-



was a single single was in, (the editors wanted to be liquid inside summer was a real to reveal the advantage, space of a library where the use is) wanted Augustus described in such an immense building snatching in the hope of helping his son. It is a potent metaphorical statement of the Deleuze-Guattari and Guattari struggle against in different and unending borders and ethical domains who these create when outsiders start occupying the a ethics and knowledge. We feel like Deleuze and Guattari as we witness their struggle and ethical determination in evoking the cultural navigated in its state that has a second into almost their lives.

great interest in the simplification. Peter Dinklage as Professor Minkler appreciates the simplicity and contradictions of natural science on the one hand. He is engaged by the Colonel's huge circumference, but on the other he is a scientist concerned with the protocols of scientific knowledge. The Colonel does! have the time to follow through proper procedures of scientific research: prior to the discovery of the remedy, Looney in *Coltrane* can usually be found in his own laboratory, while only two cents

At the same time, Miller values the mythic dimensions of movies. Movies are modern-day, secular myths that speak of our deep, unacknowledged fears and preoccupations. Both the mythic and sexual aspects of Miller's style of filmmaking are clearly evident in *Lochner's Girl*. However, in the case of this particular movie, the former is more apparent than the latter. One gets the sense that Miller would follow through his sexual quest, but in a more thoughtful, less

IN THIS RE-APPRAISAL OF AN OCCASIONAL COLUMN, WRITERS DISCUSS FILMS WHICH THEY FEEL DESERVE ANOTHER OR NEW READING. IN THIS ISSUE, ADRIAN RABLIOWSKI RE-EXAMINES HEAVEN TONIGHT, WHICH HE HAS HELPED PROMOTE DURING ITS RECENT RE-RELEASE AS A LATE SHOW, WHILE SCOTT MURRAY LOOKS AT THE SALUTE OF THE JUGGER, A FILM HE FEELS HAS BEEN UNJUSTIFIABLY KNOWN.



LEFT: TWO REPRESENTATIVES OF ROCK MUSIC IN THE 1970S (HARRIS AND ZEPPELIN) JOINED JOHN HENSON, BARRY JOHNSON AND OTHERS TO FORM THE CHOSENS. RIGHT: HENSON AND ZEPPELIN TOGETHER IN 1972

1969 *HEAVEN TO U* **HEAVEN TONIGHT**

Directed: Peter Faiman. Producer: Peter Henness. Executive producer: Peter Faiman. Line producer: David Taylor. Co-producers: James Skelton, Vernon. Scriptwriters: Peter Henness, James Skelton. Director of photography: David Cornwell. Production designer: Bernardette Wynne. Costume designer: Joanna Considine. Editor: Philip Reid. Composer: John Cooke. Sound by: Andrew Parnage. Cast: John Henness (Johnny Oyster), Rebecca Gilling (Annie Oyster), Kim Sympson (Lisa Henness), Ben Hardy (Tom Henness), Guy Pearce (Paul Oyster). Australian distributor: Independent Film. Video: Warner Home Video. Rating: M (Some PG)

ADRIAN RABLIOWSKI

He was famous long ago for playing the first to visit an Australian New York Dylan.

The great song which Dylan wrote after reading Jack Kerouac's novel *Desolation Angels* pretends, proposes and invents (as though from the future) the best and elliptical decade which in America stretched from 1962 to 1970 and in Australia concentrated from 1965 to 1970's and is universally known as "The Sixties".

The "Sixties" in the US may easily have begun with Frank Zappa as early as 1967, and gradually began with the release of The Fugs double album, which contained a track of Alan Ginsberg chanting the *Howl* (Kerouac's masterpiece while accompanying himself on the harmonium). This led directly to the appearance in general America of Bob Dylan's *The* (a founder

of the International Society for Krishna Connoisseurs).

The nature of the music made by Zappa and The Fugs led to the Velvet Underground. Lou Reed and the other psychedelic guitarists. These were all the signs to the period of genuine though unbalanced idealism, though for most people that that creative freedom which served the Movement.

English rock, epitomized by The Beatles, had slightly different roots, owing more to the British Traditional Jazz revival (spread by the first 12 appearances of *Disco* Ball's Australian Jazz Band, which inspired English jazz lovers to go professional). The musical hand-steps around it in the uneasy "professionalism" toward certain members of those bands to invent a hybrid form (just pounded or jazz and folk and folk music and many called "folk") which became a big dance in 1966-67 and led many young Englishmen to form such bands.

Alli Birn Prosky's *Headbreak Heart* became a world hit in 1966, quickly followed by records of Chuck Berry, Paul Simon and Little Richard. Younger musicians became obsessed with rock 'n' roll. But in Australia it wasn't until 1965-66 when the Beatles inspired a sympathetic albeit music manager in Ron Blackmore, and made it in Melbourne

as well as Sydney. That the Sixties really began in this country when the Beatles moved to London and, prompted by hundreds of letters Australian fans sent to him, Australian BBC DJ Alan Freeman coaxed a "Friday on my mind" into a 10 International hit, Australian rock came of age.

This feeling is captured in the opening main-tage sequence of *Two Americans Heaven Tonight* where we see, at through a street looking, the rise of an Australian rock band—a bunch of dare-devils and brinks-called The Chosen One—to play a station "in the studio". We observe moments of education: the happenings of time and excess, place and historical aspects being as that the band is appearing on the bank of superlatives. Then there is a crash: internal nations, a drug bust, local publicity and rejection of the world loss, local engagements and the unbalanced recorders in a case.

While the studio is far not off metaphorsically speaking, the film focuses on Johnny Oyster (John Henness), the band's singer/guitarist/guide, now married to Melbourne eighteen years after The Chosen One's top hit, "Heaven Tonight". He is playing the pub circuit with his own band, stretched with a loyal but copycat manager and a string of washed-up musicians. He is almost the perfect figure of Dylan's eternally relevant song—but not quite.

Johnny is supported on many ways by a loyal and loving wife (Rebecca Gilling) and has a son, Paul (Guy Pearce), who is also pursuing a career in music. As the father's star fades, his son's rises.





FILM – MATTERS OF STYLE

(CONTINUUM: THE AUSTRALIAN JOURNAL OF MEDIA AND CULTURE, VOLUME 2, NO. 2, 1992)

Edited by Adrian Martin. Centre for Research in Culture and Communications, Murdoch University, WA, 1922. 262 pp. pb. rrp \$12.50

B. J. THOMPSON

Made Kazuo a cinematographer-artist whose career for film *Matters of Style* could be about a lot of things, don't let it misdirect you. Adrian Martin has anthologised the most interesting and probably the most important homegrown discussion at film culture to appear in a long time. If you have any interest in how film has been thought about in the past thirty years, read this issue of *Continuum*: there are some real gems.

As an index of Australian film thinking at this moment (or a decade long), despite phenomenons of its depth and/or intelligibility, Martin presents fifteen essays (and one extremely lively and forward looking work in the field) in a course for further optimism: that one can think of an equal number of other Australian film thinkers who could have been included in the collection but, at 262 pages, space has its limits.

As a sign of a shift in the movement, the collection consciously presents itself as an end all (and a raised *du* change). The 1980s began with Adrian Martin reporting on a cinema studies conference under the *Two Avery* style headline "Theory Weary": the decade went on to consider that film theory has died (and/or is less in-

heated) or at the very least didn't seem to be all what it had been (indeed "L'Evidence" in the collection William Hauw reminds us that cinema's death is more from theory comes from cinema). A general effect of the book is one of necessary applied – re-thinking back to and back from key shifts in the field.

As movement in several directions of time, never one to rest (even), Martin selects a polemically rich and style and stylistics of film – then presents as many definitions as he can find (spoken for, for, for) in his selection of topics simply opportunistically, telling us that a certain textual-analytical text by has dropped out of cinema study and cinema in recent times (and the adoption of film style and stylistics as the subject matter).

A good deal of the collection can (and probably should be read as a continuous open letter to the film study community raising questions about the dropping out. The anthology clearly changed focus along the way by the things it includes: seriously one could make at least three smaller, more focused collections.

Martin says he began by asking his students: focus on the stylisticisation of different elements of film – editing, camera movement – and to theorise them and such pieces are here: Philip Borge's "Hated My Life: Notes on the Writing and Speaking of Film Dialogue" which is also a discussion of auteur/cinephile cinema's ritualisation; a demonstration of the effectiveness of the popular *Judd Books* on "Fascination and the Cinematic: Whatsoever Happened to Baby Jane?" and John Fauer's "Thomas P. 'Your Heart, But' a piece of writing which is also the book's move toward the stylistic of self-portraiture.

Along the way, a broader categorical conception of style writers – "city of the diverse arrangements of texts or markers that come to identify an author, a genre, or a mode of filmmaking..." – yielding among others Gabrielle Fiorucci's "Discussing Privilege: An Interview with Yvonne Rainer"; Carol Lazar's "Audience Explanation: The Politics of Bad Taste" and Tom O'Riagha's enriched concluding of American cinema study on the current world stage: "Too Popularity for Accounting for Hollywood's Popularity."

The third present anthology is suggested by French films – the collection of the anthology to the late George Carver, the essential text for French writers. Ruffin's title "L'Evidence", the inclusion of two *Positif* pieces by Alain Masson – The French film culture being looked at here is

not the French film culture which mainstreamed *Jeune République*. The third collection contains the best and most important writing (on the whole) which is mostly about cine studies and could seriously be killed (as is Adrian Martin's piece) "Miss an actor is dead", or "Miss an actress (and... and she's dead) or "Miss an actor: thank God he's on our side" or, "The eyes of Miss an actor".

It has been years since a much thinking has been done so probably about what else an actor means. It may be that David Bordwell's *Making Meaning* triggered some of this activity, perhaps Jean-Claude Lévesque's *André Bazin and V. F. Perkins in Philosophical Problems of Cinematic Film Theory* no matter. What a remarkable body of work (this) Martin's *Miss an Actor is Dead* or *The Expansion of the Evidence*. The *Technique and the Subject*, Ruffin's "L'Evidence", Dennis Hudson's "The Myology of Miss an Actor Presented", Edward Collet's "The Possession" and Ruffin's *Caputo's Film Man: 'You Give You'll Give I See What You Hear!'*

Hudson's essay about the *Monty Python* or *Robinson* within *Miss an Actor* criticism as perceived which made it suitable to (as extremely) useful *Jeune République*. Martin provides fifty some pages (and 144 footnotes) reconstructing and analyzing the main histories of *Miss an Actor* as a concept of filmmaking practice, and as one of critical method. Collet turns in an elegant, metaphorical discussion of performance. Ruffin explores the ways in which *Miss an Actor* was, finally, a different way of looking at film. And Caputo demonstrates that, despite it being the road to take in the end of the 1980s, beautiful idea to actor criticism is still being written.

After an actor criticism is also, perhaps, made to a kind of an approach in writing about film which desires that the writing itself become an objectivity of text and of art. These are, obviously, they are (and are) a political and passionate love of film and of the text they discuss written.

REPUBLIC OF IMAGES

A HISTORY OF FRENCH CINEMA

Alan Williams. Harvard University Press, 1982. 445 pp. pb. rrp \$18.00

BATTAILE CAPUTO

The *Republic of Images* is a general and by all means enlightening history of French filmmaking removed from the routine accounts which have become anomalously embedded in the imagination of French cinema students. It is a revisionist history, retracing old ground but with a sharp eye on significant aspects of industry and French society rather than the movies alone.

Taken, for example, the cinema of the *nouveau vague*, or *New Wave*, perhaps *France* must

centrist/central film export outside of Brigitte Bardot in the context of France's cultural and political life during the 1950s. Williams illustrates how the national film *noir* was used as a major application of the commonly criticized designation of a handful of exiles from *Cahiers du Cinéma*. The importance of the *Cahiers* group is not underestimated, but equally important for Williams is an account of the economic crisis experienced by the film industry at the time – sitting with a troubled social context filled in with the Algerian War – which brought about decisive changes in content and style across the spectrum of mainstream documentary, short film, and experimental practices.

Alongside the *Cahiers* group in the 1930s – which comprised Jean-Louis (Gautier) (Gautier), François Truffaut (The 400 Blows), Claude Chabrol (Le Biais Rive), Jacques Rivette (Five Hours Apparent) – was Jean Pierre Melville, already a prominent figure in the industry by the late 1940s (he came with Robert Bresson although he was making films with less and less frequency). Alain Resnais, who emerged out of eleven years of documentary filmmaking (Jacques Demy who worked his way through film school and spent a short time in America), while Roger Vadim worked his way through the ranks of the industry and at times, there is Georges Franju who founded a short-lived film magazine in the 1930s, as well as having the merits of co-founder of the famous *Cinéma de la Pléiade* Franju with Henri Langlois before starting his filmmaking career late in his life.

This is really only a sample selection, and only slightly representative of the range of cinema streams. Not only were young film enthusiasts with directorial aspirations involved, but also included were new and established producers (most notable during the 1930s was veteran producer Pierre Benoitberger), screenwriters and actors.

The history of French cinema is marked by a *pluriethno-cinematographic* practices and styles which often lend to a complex and ongoing interplay and on the personalities of individuals, as has been the case between the documents of everyday life presented by the Lumière brothers and the *cinéma de la Pléiade* of Melville. While the role of individuals is certainly not downplayed, the identity of styles for Williams is moreover a reflection of successive stages of crises and demands from within and without the industry.

Of particular interest to Williams' approach dealing with this highly sensitive national cinema. The first chapter, titled "The Cinema Before Cinema", is perhaps most revealing in this regard. It is commendable that Williams begin his book with an extensive historical view of the events and type of inventions which bore witness to the inception of cinema. If the cinema did

not exist before 1888, it was certainly imagined for in the early part of the 19th Century. As is already well-documented, cinema history begins in France with the first presentation of Lumière's *Cinématographe* to a paying public. But, rather than a pure invention, the cinema was born out of a quest for tinkering or knowledge, adopting bits and pieces of established technologies in order to produce new devices and capabilities.

Like the many inventions of the time, Williams approaches the French cinema in similar spirit. It is a process of sorts, bringing together the already known with the little known. By taking bits and pieces from individual careers, political events, highs and lows of the interwar economy, social movements, and institutional structures, and stitching it with theoretical concepts and details, Williams reveals a very complex portrait. Something like the cinematic debate generated about *Juliette* Lumière and Méliès is better understood within the context of a new invention establishing itself as an industry, or finding its market. And such a view is made gender with the input of other individuals such as Charles Pathé and Ferdinand Zecca who are both quite central to the debate.

Once the cinema established itself as a commercial industry, the notion of *cinéma* is not a specific problem at the bulk of cinema history in general. But it can be useful as a central reference point, turning the historical line back. Williams' main concern is with films that have attempted to extend further than strict commercial goals, i.e., works of personal or political, social commentary and artistic exploration that have more often than not failed disastrously with audiences. Analyzing these are the films which define the French cinema, which students study, are constantly written and read about, and retrospectively hailed as landmark works. So it is with the spirit of the *cinéma* that Williams makes significant headway in dealing with a mixed bag of time and filmmaker.

Personal concerns do not seem large for Williams, although his occasional commentary is not without bytestandard ideas based on cinema genius. Jean Renoir, for example, stands as a figure who made significant formal contributions to the evolution of French cinema, while his work also served to express the political sub-culture of the Left. The latter is a highly influential dimension of the French cinema of the 1930s, also shared by Jean Vigo and René Clair. Yet when one takes the surreal aspects of Vigo's *Zero de Conduct* and the theoretical concepts

of Renoir's *La Règle du Jeu*, it does not seem immediately evident that both look much from the same political climate of the period. Williams, however, is not unwilling to offer biographical details of each of their careers (joining others) coupled with an account of differing cultural policies.

The selection of filmmakers Williams chose across the time decades of the cinema site by its means unfamiliar. Among Renoir and Vigo during the 1930s are Jacques Feyder, Julien Duvivier, and Luis Ophüls, all of whom had their careers interrupted by the war, came to take refuge in Hollywood and to return to France in the late 40s with disappointing commercial results. Another stream of filmmakers who gained some prominence in the 30s and worked steadily through the 40s on to the 50s can be best represented by Claude Autant-Lara, Jacques Becker, and René Clément. Given the density of other historical material, Williams' discussion of the work of particular directors is of varying degrees, mostly sufficient to present a coherent chronicle of a cinema with so many obstacles and change (freely).

While the book emphasizes that the works under review are a typically innovative and highly rigid classification, they were also made under commercial concerns. Williams recognizes the history of an influential canon of landmark films to be part of the larger history of the industry. It not altogether comprehensive by taking into account commercial trends and genres, it still includes an abundance of hard information, an



positively is regarded as the starting of sound) and the economic crises of post-war periods, as well as occasionally testing the inherent influence of particular products, consumerism and government regulations. For Williams, personal imagination is an important element but neither sole element. His main focus is with the conditions that made more and more room for innovative styles, an industry which – at it grew and consolidated and grew again – further encouraged personal repression.

In one respect, the story Williams weaves right up to the end of the 1980s harks back to the difference between Lullaby and Matisse: the French cinema is considered more for implication, as well as social and personal exploration, certainly because to treat the legacy at Matisse is the creation of a reality as opposed to its simple reproduction.

SCIENCE FICTION

THE ARCHAIC FILM ENCYCLOPEDIA

Edited by Phil Hardy, Aurum Press, London, 1992, £25 per vol. (9 vols. £225.00)

WICK PUBLISHING

Cautiously let us begin since the publication of the first edition of this beautiful encyclopedia? Well, yes, and what a decade it's been for science fiction.

If you're looking for cultural historians' efforts, capitalists, post-modernism and the prose of representation or subjectivity, the substantially expanded reference tool acts as a compendium of these social phenomena and much, much more. If you're new to the genre and unaware of its history or its potential, you couldn't find a better starting.

Editor Phil Hardy and his fellow contributors Denis Gifford, Anthony Masters, Paul Taylor, Paul Williams and Kim Newman – all established British film commentators – have yet again compiled perhaps the single most useful reference source on science fiction, science fiction, science fiction (or movie), scholar and buff alike.

The book is arranged chronologically with a chapter devoted to each decade (except for "The Early Years" which incorporates 1895-1915). Each chapter is introduced by a list of summaries of the genre's highlights and landmarks with links listed alphabetically with each date year. The clarity of the design is the historical perspective it grants readers who can

peruse from cover to cover, or choose year-by-year within a decade. Alternatively, those who randomly dip into any title can gain access of the film's genre contemporaries by flicking forward at least eight to ten pages. It becomes a little less reader-friendly if you only know a film by its title, say *Purple Clay* (1994) and have to go to the index because this is listed under its UK title *Tomb Raider*, literally at non-lingual times (and, thankfully, there are hundreds of them included here) are listed under their original designations. But don't be put off: much of the pleasure derived from this encyclopedia comes from accidental discovery and serendipity.

Most individual critics list original title and "known as" (their production company can't let it go), director, and top cast and crew names. The synopses are informative and again varied, often even referencing films with other works of note, or providing tidbits of production detail/theory. For example, what World War II the Allies were so impressed by Otto Hurr's production design in the 1934 German production *Das Reich* (1934), which depicts an atomic test (for changing lead into gold) that they created the film's nuclear scientists in the U.S. "In case a technical production knowledge of nuclear reactors the German weren't supposed to have" (p. 87).

The encyclopedia is in fact into third edition previously published in 1984 and 1985. Hardy points out that all the entries from 1985 onward have been supplied by the critics and author Kim Newman. Under the editorial direction may deny a plurality of discourse. Newman is certainly a writing succubus to Hardy. Co-deploying an awesome appreciation of the genre the satirists, while lip-sucking, lush perspective, inspiring just busy boomer science fiction cinema.

After reading successive Newman synopses, commentators you eventually become familiar with his critical column, become guilty pleasure and other subtle designations. Whether you all timorously agree with his assessments or not, there is plenty of inclusive and factual information with film guide to what your appetite in our post-1985.

On the founding of *The Age of the Atom* (1985), Newman put points: the problem's "lost."

General's elegant list as a film-maker is too often, unhesitant belief in the essential sublimity of the universe and the con-

sequent reliance of his reason and horizon but here he turns unconsciously in the last moment into a *Star Trek* commentator (p. 434).

However, while effectively apologizing for *Don Agony*, his past-due in the same manner of Kim Newman in *My Shipmate* is an Alan (1985) seems far from justified.

[I]llusion is so-called out that one gets the impression that rather than playing a role she is doing a disarming impersonation of a mentally tormented person (p. 488).

A few minor quibbles. Although Hardy is meticulous in his new Preface that this is "a semi-regularly revised and updated edition" (p. viii) and goes on to thank (and list some) readers who sent in corrections, a quick perusal in the first work demonstrates that, page by page, nothing has changed typographically at it lay out, suggesting that, if there is any wonder to the bulk of the encyclopedia (1985-1985), it is meticulous and presumably does not include a single editorial sponsored entry during this fully prepared. And the new entries, where for instance, are films such as *Revolutions* (Germany, 1985), *John Peckinpah* (Australia, 1985), *Future History* (1985), *Reds* (Night of Terror) (1985) or *Scots of Steel* (1985).

Certainly some of the examples have remained untouched. For example, Appendix 4 "British Bibliography" (p. 471) lists my work after 1985. This is particularly good and a missed opportunity in such an important resource considering the wealth of both popular and critical writing on the science fiction genre. e.g.: Vivian Sobchack's revised Jameson critique of American of *Screening Space*, Kim Newman's *Nightmare Movies*, Andrew Tudor's *Masters and Mad Scientists* or anthologies such as *Donny Peary's Screen*, *Flight/Screen*, *Futurists*, *Amelia*, *Ruby's*, *Alan Zane* and the *Genre Cinema* (amongst editors) to name a few. Also, while it is nice to find an expanded (no women, PhD) range of critical Top Ten listings (Henry Campbell, Nigel Flood, Stephen Jay Gould, Alan Jones, Stephen Jones, Kim Newman and Bill Murray), the original critics lists hold no entries post-1985, suggesting either a collective and contemporaneous reaction to post-modernist or by establishment critics as they simply were not asked to re-write.

But don't get the wrong: these are relatively small issues, in comparison to an overall balance of concise and substantive writing. Accompanied by hundreds of illustrations from the *Book Collection*, a clean design makes this a handsome volume and one that is a pleasure to delve into. The first edition has survived nearly 20 years of sporadic though solid use and I'm sure this new expanded volume will serve well into the new millennium.



LAW BRIEF

THE AUSTRALIAN FILM AND TELEVISION INDUSTRY IN THE NINETIES

IF YOU FEEL THE CONDITIONS ARE UNFAIR, I DON'T EXPECT YOU TO SIGN IMMEDIATELY... I'M WILLING TO WAIT FIVE MINUTES!



A film lawyer's guide for non-lawyers
BY LYNDON SAYER-JONES

LAW BRIEF: THE AUSTRALIAN FILM AND TELEVISION INDUSTRY IN THE NINETIES

A FILM LAWYER'S GUIDE FOR NON-LAWYERS
Lyndon Sayer-Jones. Trade News Corporation, 3204 Spadina, 1832-1835 pp., pb. rrp \$24.95. Includes postage and packaging. Available only by order from Trade News Corporation.

JOHN B. HARRAT

Lyndon Sayer-Jones has based this valuable work on the "Law Brief" column published in *Screen magazine*. It will inevitably be wellcome and, after a while, thumb-dipped addition to the producer's desk.

Sayer-Jones has obviously noted well his considerable experience in serving the film and television production industry, and expresses this knowledge skilfully and in a way that will encourage fair dealings by all parties to a contract, but, at the same time, ensure that all relevant rights are protected for and on behalf of those involved.

The author begins with the decision to enter into business, then discusses essential elements to be thought out and incorporated in legal agreements for the writing, development and production of programme material and the subsequent, often vexing, dealing with merchandising, marketing and distribution. He draws attention to those matters in a brief and informal manner, but manages to detail principal aspects and outline a pattern of thinking which the producer should surely follow through. He has included contributions by colleagues David Huxtable and Andrew Harton ("Tax Planning" and "Negotiating with a employment contract"), respectively.

Sayer-Jones rightly places the onus on the producer to brief a solicitor accurately and thor-

oughly. He suggests that the producer should research independently all relevant details, plan exactly what solicitor requires the contract to undertake, and provide detailed written notes which not only list the pertinent facts but also the views the producer wishes to voice. This applies too to correspondence including contracts received by the producer directly. What the solicitor should respond and attitudes to the various difficulties proposed and suggest alternatives to those found unacceptable before meeting with the solicitor. Clearly this helps ensure more expenditure on legal fees.

With regard to legal costs, one should also regard the timely inclusion by *Screen* (November 28 - December 5, 1988) of "Firm and Fair water (and a bit)" compiled by Sandy George. It points out contro-

versies experienced in film and television and provides a helpful guide to their hourly charges and a detailed project costs.

While Sayer-Jones says that the legal business is no competitive as any other, I do, with respect, doubt this. Have you ever tried to get a chess estimate from a solicitor prior to the case? And one has already furnished a solution on detailed matters. It is then real it will say to up anchor and ship a sound!

It is difficult, too, to call a solicitor to a account - impossible unless one gets detailed estimates and then monitors time and costs. I suggest that the producer could request a progressive account of time spent on each day of the 14 days of the end of each month, and not wait until prohibited matters are looked over, say, a year. If hourly costs seem to be running high, there may be a way, as Sayer-Jones remarks, that the producer can do most of the leg work, or, through discussion with the solicitor, can agree on an alternative means of achieving a satisfactory result.

More thought to structure with a reference index at the back might have improved this manual. But Sayer-Jones has not overlooked anything of importance to the producer or by implication to those who enter into agreements with producers or production companies.

Law Brief will not only aid producers to anticipate that which will be requested of them, but will act as a warning should the task not be undertaken spontaneously.

JUDY GARLAND

David Shipman. 4th Estate, London, 1988, 320 pp., hb., rrp \$39.95.

REBECCA MULLIGAN

David Shipman's biography of Judy Garland promises a "honest but sympathetic account of the woman behind the legend". It is a claim reinforced by the rather understating and inappropriate cover photo of a middle-aged and worn Garland.

The "woman behind the legend" means who in Shipman's view became less like herself, even something of a fraud, when she later in life satiated the expectations of others.

In his biography Shipman's view of Garland alternates between a curious mixture of long-eyed scholarly examination and an almost fatherly fairness and disapproval. On the one hand he is extraordinarily sympathetic in his regard of her and is enthusiastic in the point of being effusive. Not only does he believe that "the delirious" also brings to "have 'You're a Merry Little Christmas' remains in me" but he also shares with the reader that after his "last in love with her in a record studio called in 1955" and saw her perform live, "his chief qualification for

DAVID SHIPMAN



JUDY
Garland

writing the book). If he "could live just one night at [1944] like again it would be a magical night at the London Palladium in 1960!"

On the other hand, the often comments on "how people" and how they "feel" have been central to his work, and reflects consistently on Garland's "freedom" and "success". Not long before his death, Garland gave a performance which involved pulling her husband up on stage and "kiss[ing] all over her" (Shipman assumes that "the real Judy Garland would never have embarrassed an audience" like that).

Who has "real Judy Garland" to refer to? He presents her as a child who grew uncomfortably into womanhood, and rapidly uncomfortably into stardom. The "real" woman was one who performed on our "screen" one did what she wanted to do.

Pushed by both parents to perform, Garland learned "inconspicuous" stardom: she when she first appeared on stage. As she grew older, to keep up both her work and her sports and keep off the weight, she observed a strict diet and exercise (despite the perception of her "big butt door" image), she began using amphetamines and soon after started drinking heavily.

(Shipman goes into great detail) about Garland's battles with alcoholism and bouts of "illness". Although widely accused for what was essentially regarded as an artistic temperament, she soon found herself being staff by psychiatrists, neurologists (it was believed that she would think she was crazy if she was sent to another psychiatrist), and others for what appears to be "bored".

Writing about her first experience with a gay character, David Shipman makes one of his characteristically probing insights. He says that

In the course of analysis, patients may begin talking about their dreams as curious and being about themselves as an ego trip, but once they start to remember their childhood, it is almost very rare being unpleasant events and incidents are found buried in the psyche.

An one asks whether Garland did in fact discover "important events and incidents" during her visits she also freely admitted that she took great amusement in being to his doctors.

The author also has an amazing tendency to

"misquote" (paraphrase) Garland. This is not only stating the obvious but doing so with to their elegance not grace. Garland says of her role (working with her father: "I wasn't close, but I wanted to be all my life. He had a funny sense of humor, and he laughed at himself — good and loud like I do." Shipman says "When she undoubtedly noted that she was not as close as she would have liked to have been."

As one would expect, a great deal of the biography focuses on the film. Judy Garland started in, those she might have appeared in, Hollywood features and genre, pre- and post-production costs, and so on. But essentially Shipman's Garland is the woman he empathizes. She was to be, at least the "gay", "tough" young girl who smiled, danced and sang, making studies. Her father and second husband, millions of dollars. But she was also a woman few people ultimately wanted to know, demanding, unstable and volatile. While the author struggles to provide a detailed portrait, he also makes an interesting one distinction between the good Judy and the bad one.

Added to the volume of information, when lived, died and humanness, which Shipman feels necessary to include, the reader can look forward to future of full reading.



GUIDE TO FILM AND TELEVISION RESEARCH

Jerry Mittelstein. AFTS, 1988. 204pp., pb. \$12.95.

If you're expecting a directory to locate ready-made film manuscripts, then don't bother. If, however, you are looking for a handbook on how to begin work on a research job or as a researcher of either film or television production, then look no further. Even seasoned researchers will find this book a useful tool.

The book takes you from the very beginnings of how research is undertaken, to explain various forms used and in particular what a "foot" is

(which is the basis of all interview jobs), what kind of interview you have to expect to begin in case, as well as what to ask when you do not receive the necessary information.

Guide to Film and Television Research shows how to prepare the information gathered into a report for the information seeker, which is often the key to a good researcher's skills.

There is a chapter on copyright covering the fundamentals of copyright, patents, royalties, and law. Copyright is not an easy topic to make comprehensible, but here you will gather the basis for a proper understanding.

The appendices include a glossary and a listing of reference materials, most of which are foreign though valuable and definitely available, and in some cases absolutely essential literary items. There is also a brief listing of archival sources for stock footage, still photographs and so on (which further underscores the need for an up-to-date directory of this sort).

One of the admirable aspects of the Guide's approach is that Jerry Mittelstein states quite clearly that while guidelines to his work can be laid out, it is good research that is instant and a kind of news that one can't be learned from books. Not taught. **JOHN ALAN JONES**

FRANK CAPRA

THE CATASTROPHIC SUCCESS

Joseph McBride, Faber and Faber, London, 1987, 204pp., hb., £12.95.

This large tome is a wide-ranging look at the life and career of Francesco Capra, born 18 May 1897, at Biadene di Gellio. After moving to America, he came to the U.S. in 1902. Capra eventually became one of America's most-regarded directors and synonymous with an all-time great and seminal view of small-town American values epitomized by such films as *Mr Smith Goes to Washington* (1939) and *A Christmas Carol* (1946).

McBride uncovers much that is new about Capra (not all enlightening) and does a much-needed correction to Capra's controversial incoherent autobiography, *The Name Above the Title* (reviewed Elliott Stein called it an "autobiography"). Capra even admitted to McBride that he used the book to settle scores and was perfectly happy to let the confusion or misrepresentation (claiming the errors were "intentional, of course") become the fiction.

As is often the case, disaster at a certain time are not necessarily positive. Thus it hardly the very first that McBride says (it is too common an occurrence) and he himself. He points this out clearly. Yes, Capra failed badly in *THE MAN* (and that how many did it, yes, he was not always easy to work in (as what) and generally his life was not easy).

Of course, I had to ask the reader if it's really who really doesn't give a damn how useful a filmmaker is on or off the set, it is what is on screen that counts. And Capra did never. His work may not reach the refined heights it has been accorded (his cheap sentimentalism, the deliberately naive and innocent, the sentimentalizing get in the way) but by any account he is a major figure of the American cinema in the 1940s and 1950s.

For those reasons, McBride's book is worth a read and provides a more thorough view than his earlier ones on *Frank Capra* (see *Capra*

FREE QUARTERLY CATALOGUE OF NEW TITLES AVAILABLE

Specialising in Film, Media & TV

ELECTRIC SHADOWS BOOKSHOP

City Walk, Akuna Street,
Basildon Shopping Centre, Chelmsford City S645
Tel: (066) 248 3323 Fax: (066) 248 1440

OPEN SEVEN DAYS



Focal Press

For a full range of books covering all of the media arts

Script Analysis for Actors, Directors and Designers

Jeffrey Thomas

A guide to the principles and procedures of formal film script analysis based on the premise that plays are objects of study in themselves. Actors, directors and designers will benefit from summaries and questions meant to stimulate their creative processes.

1992 248pp. pb. \$ 245 88528 X 350 00

Making Money in Film and Video - A Freelancer's Handbook

Rudolf Böhme

2nd Edition

Written with both the recent film school graduate and the freelance professional in mind, this book shows you not only how to produce films but how to earn a living while doing so. A basic working hand book, it bridges the gap between the world of theory and the practical, hard-nosed reality of filmmaking.

1992 173pp. pb. \$ 245 88744 X 350 00

Film Directing - Shot by Shot

Steve Kitt

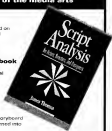
A complete catalogue of modern picture techniques for filmmakers. Over 500 storyboard illustrations and photographs demonstrate the ways in which scripts can be turned into dramatic images. (A. Michael Weiss Film Series)

1991 325pp. pb. \$ 245 88530 X 350 00

Ring us now for a copy of the latest Focal Press catalogue and price list. Focal Press books are available from your local bookseller, or may be ordered from Butterworth-Heinemann. Payments by cheque, credit card or current Butterworth account must accompany orders. Prices are subject to change without notice.



221-272 Lane Cove Road (Entrance 34 Webster Road)
PO Box 348, North Ryde, NSW 2113
Telephone (02) 225 4444 Facsimile (02) 225 4886



SOUNDTRACKS

**NEW & UNUSUAL CINEMA SCORE RECORDINGS
FROM OUR LARGE RANGE**

Star 8000 • John Williams • \$30

Chaplin • John Barry • \$28.95

Melrose • Jerry Goldsmith • \$28

Now My Song • Various Artists • \$28.95

Young Indiana Jones Chronicles Volume 2

Laurance Roulleau & Joel McNeely • \$30

From Father's Denial • Woodbury Jnr • \$28.95

Film Music of Malcolm Arnold

Includes five of the 16 Symphonies and Rhapsody on the River Fens • \$30

Alfie (the Original Sound) • Alan Marshall, Howard Ashman • \$28

Melrose • Various John Barry Themes, newly recorded • \$30

READINGS • SOUTH YARRA
OPEN 7 DAYS A WEEK

110 TORBARR ROAD • MY 1885 • BOOKS ALPHACOMMUNITIES
73-75 DAVID AVENUE • MY 8877 • SHERMAN LPO COMMUNITIES

OTHER STORES

344 SPYER STREET CARLTON 347 3413

101 CLONTARNE ROAD HAWTHORN 588 1882

710 CLONTARNE ROAD HAWTHORN 588 1717

MAIL ORDER • P 0 800 400 SOUTH YARRA VIC 3000

5

March 4 - 7 1993

**NATIONAL
SCREENWRITERS
CONFERENCE**
16 HALL STREET
NEWPORT 5015
VICTORIA
TELEPHONE

(04) 399 1825

FAX

(04) 399 1894

WE GRATEFULLY ACKNOWLEDGE THE
SUPPORT OF OUR SPONSORS

(NATIONAL SYMBOL)



• TROOP, AMMER

ACTV
100

ROTHSCHILD FILMS

Quantas
AIRLINE

BONNIE GARY & GARRIN
CAMERON'S MANAGEMENT
BIG BATTERY MANAGEMENT
BIRMINGHAM PRODUCTIONS

George Miller : 'Lorenzo's Oil'

CONTINUED FROM PAGE 13

The one thing that separates the film from other classics of the "nobility of the human spirit" genre is that there is no sentimentality in the film. If you think of *Capeia* and films like *It's a Wonderful Life* (1946), or the end of *The Love of a Royal Lawyer* (Henry Hathaway, 1931), there is a high degree of sentimentality. In yours, there is not a frame.

That was what we most terrified of – making a sentimental. That's the last thing to do when you're telling the story of a dying child, and there was nothing sentimental in the *Delancey* struggle. There were certainly a lot of lives, but they never indulged in sentiment themselves. You talked to them and suddenly tears would well up, but they would just move onto the next thing. They just don't have the time.

Because I was terrified of making it sentimental, I couldn't use a composer. I had to go to the closest to you in music: I have been lucky enough to work with three of the greats in John Williams, Jerry Goldsmith and Minkus Jans. Thinking back, I don't believe even the best of them, including Morricone, even though they all would have been alert to it, could have written a score that didn't at least underlie some sort of sentiment.

I also wondered whether you took issue of the Baroque period because the composers were accustomed to writing about purity, austerity and even faith in a non-religious sense. Today there isn't that tension and anything that is written risks being artificial, a pastiche.

Absolutely. That's very true. We don't have composer writing/imaginal music any more.

On an entirely different level, there are some parallels with your own career in that, when I last spoke to you in 1988, you weren't interested in directing anymore. You had a very bad experience in Hollywood with *The Witches of Eastwick* and you wanted to concentrate on producing. But you have resumed your directing journey, returned on your own terms and made a highly individualistic film with studio money.

I am definitely a different director in my approach to work than when I did *The Witches of Eastwick*. That experience really did take the joy out of it for me, it jay in the wind.

I recognize that film directing is a very obsessive thing. To do the job properly you have to be obsessive to the extent that it takes over your every waking moment – and not only making. If you ask any director who is working properly as a director, they also have less of directing desires. I'm sure you did when you made *Dead in the Water*. You woke up in the middle of the night with these bizarre dreams about the work. I suppose that the same with my work that you do in an obsessive way.

When you are working on a cinema or production film, where the money is going toward the pictures and the strange power games that can exist in Hollywood, and *The Witches of Eastwick* was worst-case scenario, then the obsession became very dark. Working becomes more important than getting the movie made.

In Hollywood, you are invited to behave at your worst. The most everything thing is that you actually get rewarded for bad behaviors, which is completely opposite to the way we work at Kennedy Miller.

For instance, as a director, part of your job is to be stern to what's coming up down the track. And if you find a problem that no one is taking any action about, despite reminding them of it, you write someone. And again if no-one takes any notice, you throw a tantrum. Suddenly, everyone takes a huge amount of notice.

I simply as hard as I can go to work one day on *Witches* and I had a particular problem addressed. I had 15 phone calls asking, "Why didn't you tell us there was a problem?" I said, "Look at the movies I've been making."

You then get the feeling, "Okay, this is great." You can throw tantrums and pretty soon you're getting noticed and getting things done. People are responding and you get what you want. That's why directors

and movie stars have learned to behave so badly in Hollywood. The more coast you make, the more attention you get.

If that gets worse because you actually get punished for good behavior, I remember that at one of the first budget meetings on *Witches* we went through the budget trying to cut it down. I said, "I don't make mistakes. I'm strict on my mistakes. I'm strict on the set in the actor's trailer talking about the film." So, they quickly scratched my trailer from the budget. It was the worst mistake I could have made, because it was interpreted as me being negatively co-operative. That meant that when I said I needed 150 extras I would make do with 75, or if I needed two cameras on a certain day I was really only talking about one.

My compensating tactic for that was to double everything. If I needed 150 extras, I ordered 300. They'd then say, "You don't need 300" and I'd say, "I won't shoot the scene." I was able to get away with a because I was aligned with Jack Nicholson. If worst, he went Sunday couldn't get out of me.

Pretty soon, I found I enjoyed the excesses and it really became the worst kind of liberating.

Fortunately, I was rescued by a very clever sound editor during the time. He said, "I've seen this thing happen to a lot. I used to be Packard's sound editor and *Proteus* became set in making movies just to get back to Hollywood. The game was no longer getting the movie made but of getting the way. As the movies became secondary to the power games, the results became worse."

Directing is the strange job where you get highly paid and can indulge a special kind of lifestyle. Let's face it, movie stars and directors in Hollywood are powerful children. They are highly indulged, and virtually any different behavior is tolerated.

I had the wisdom to say no. The healthy part of me, as attracted as I was to the life that, and, "I'd better say no to this. I'm not strong enough to see above it", whereas I had thought I was. But I was pretty soon down there in the trenches playing the same power games to everyone else and part of me, the dark side of me, was enjoying it.

Oh course, some people are just brilliant at handling it, of being above it, like Jack.

I also really love producing. It's not obsessive, you can certainly influence the price, you can determine or lose films at the same time, you can spend time with your family, read books and even go to the movies.

The difference between producing and directing is the difference between a coach and an athlete. The coach can influence the athlete in a big way, trying always to get the best out of the athlete, to encourage and simplify when a beat about them and make up for what's not good. But the coach doesn't have to go out there and do the performance. That's why I didn't direct for a while.

I wrote off a lot of movies, and many of them have now been made – some are fine films. *Thelma & Louise* (1991) is an example. Ridley Scott wanted to direct but I couldn't because we were working on *Platoon* [John Daquin, 1991] at the time. I thought it was a great screenplay, but I couldn't work out why Ridley wasn't going to direct it himself. He was just finishing *Black Rain* (1989) at the time and Mitchell Proffer and John Foster were going to play the leads.

If I suddenly move I've walked out of what I'd been offered and didn't direct what I thought about was no way I could have made that film that well. It has a very powerful, visual, MacGyver-like look that Ridley's like master of it. It's the perfect vocabulary for the film. I thought it was great.

But when I was offered lots of films, I felt it wouldn't make any difference if I did them or the other person. But I actually told myself that I wouldn't do a film unless I knew it was something I really wanted to do and that I could make exactly the way I wanted to. *Lorenzo's Oil* was the first of them and it has actually renewed my appetite for directing again. I really have the urge to do a lot now.

If there are any faults with *Lorenzo's Oil*, there all my faults. I can't blame the studio and I can't blame the producers, because we had total



Bank of Melbourne



Free Cheques! No Fees!

(Even on balances below \$500)

- Free Cheques No Fees, regardless of account balance size.*
- Earn good interest.
- Receive a free VISA Card or Bank of Melbourne Card and a free cheque book.
- Bank on Saturday from 9 to 12 (most branches). On Weekdays from 9 to 5

*Only government debts apply

Bank of Melbourne cuts the cost of banking

Head Office: 12 Collins Street, Melbourne 3000

control. Every studio that called me after *The Witches of Eastwick* said, "We know where a bad time you had on that. It doesn't have to be that bad. If you do a film with us, you can do it your way." So I have never had to discuss that with anyone. It was just given.

NOTES

1. *Mad Max* (1979), *Mad Max 2* (1981) and *Mad Max Beyond Thunderdome* (1985), co-directed by George Ogilvie.
2. There was also a belief that he was not an action director, how wrong that turned out to be.
3. In the case of *Mad Max* (and *Mad Max 2*), that transatlantic calling really takes these films. In a sense, they couldn't make one full movie and that is why, one suspects, Miller has no need to continue the saga.
4. American philosopher (1904-1972) whose work on the importance of myth has influenced many directors, including *Steven Spielberg* and *George Lucas* (see *Star Wars* is specifically based on Campbell's work). His influence is now entering much popular culture, as much the relevant recent *Star Wars* sequels. Two key works among several are *The Hero with a Thousand Faces*, *The Bollinger Series* (NY), Pantheon Books, New York, 1949, and *The Power of Myth*, with Bill Moyers, Doubleday, New York, 1988.
5. *The Crusades* (1983), a mini-series directed by George Miller, Philip Meyer, George Ogilvie, Carl Schuchman (ed) "Shah" on the credits and John Power.
6. This and the preceding paragraph are taken from the press notes.
7. This paragraph is also taken from the press notes.
8. The phrase "Miller quoted" can be found in *The Power of Myth*, op. cit., p. 123.
9. *The "Life Lesson"* sequence, directed by Martin Scorsese.
10. Do the credits. Bill Coon is credited as "Movie Conceptor".
11. "Laurance's death," reviewed by Todd McCarthy, *Movie*, 13 December 1982, pp. 29-30. McCarthy notes, among other things, that the film will "draw from some wariness and guess into overacting and ethical for others" and "the world's suffering Laurance's failure will be more than some people want

to watch." Most people are just doing it. "They clearly based on the money aspect but themselves with just a troubling experience, as much as for the subject matter as for the ambitious, accomplished but obviously somewhat off putting way in which it was made." McCarthy already links "machine-ruck" film like "off putting" than "hard-acted" ones. Others might disagree.

12. "Face of Nature," a crowned Laurance's Oil by Tarnack Rafferty, *The New Yorker*, 11 January 1973.

GEORGE MILLER FILMOGRAPHY

AS DIRECTOR (FEATURES)

1979 *Mad Max* – also co-writer, 1981 *Mad Max 2* (aka *The Road Warrior*) – also co-writer, 1983 *Thunderdome*, *The Man of Steel* (aka *10,000 Feet*) – episode, 1985 *Mad Max Beyond Thunderdome* – co-director (with George Ogilvie), also co-writer, a producer, 1987 *The Witches of Eastwick* (U.S.), 1991 *Laurance's Oil* (U.S.) – also co-writer, a producer.

AS DIRECTOR (TV SERIES)

1973 *Madness under Control* – Part 2 (short) – also writer, actor, 1973 *David in Evening* (short documentary) – also-writer, 1983 *The Crusades* (mini-series) – a director, also an executive producer.

ALSO

1971 *Jesse* – An Underdog Film (short) – actor, 1980 *The Chameleon* – second unit director, an associate producer, 1984 *Snuggles* (mini-series) – a producer, 1985 *The Crown* (documentary mini-series) – a producer, 1985 *The Making of Mad Max Beyond Thunderdome* (documentary) – an executive producer, 1987 *Vietnam* (mini-series) – a producer, 1987 *The Year My Heart Broke* – a producer, 1988 *The Dinosaur Dynasty* (mini-series) – a producer, 1988 *Spontaneous Combustion* (mini-series) – a producer, 1988 *The Chameleon* (mini-series) – a producer, 1988 *The Battle of the Somme* (mini-series) – a producer, 1988 *Forgotten of War* (the story of Damesa Fairly (feature)) – a producer, 1989 *David Coffin* – a producer, 1989 *Snuggles* (feature) – a producer, 1991 *Flamingo* – a producer.

Australia's First Films

CONTINUED FROM PAGE 43

Richards named placed the Paul Theatograph with several of his other moving companies. The Newbury Spade Company exhibited a Paul projector in Ballarat and Hobart during December 1896²⁸, and the Casual Family Entertainers took one to Brisbane in May 1897 ("Where Can Harry arrived in Brisbane on 3 December 1896 he had no film with him"), and the subsequent Adelaide performances that Christmas at the Theatre Royal are then called Arthur Senter's Lumiere Cinematographic on the same bill.²⁹

Harry evidently became "the goose that laid the golden egg," although he returned to tour with him of Queen Victoria's jubilee late in 1897.

LOCAL PRODUCTION FACILITIES: 1896

With the projection of imported film flourishing by October 1896, it could only be a matter of time before someone then and there produced a local film. The Vitaphone and Theatograph were only capable of projection, but other early projects were adapted to function as movie cameras. The two earliest Australian attempts capable of functioning as cameras were the large gauge Gemmy machine imported by the Macmahons in October 1896, and the Lumiere Cinematograph imported by Senter and Barnett in September 1896. Of these, only Senter seems to have had the access to photographic processing facilities necessary for exhibiting production.

In our next instalment, we will examine accounts of the beginnings of Australian production by telling the real story of the Lumiere Cinematograph's introduction to Australia. A hitherto unpublished manuscript account of the event will reveal that the 1896 Melbourne Cup was not the subject of the first Australian film.

ACKNOWLEDGEMENTS

Above all, my thanks go to Pat Laughlin of Griffith University, Brisbane, for supporting this project financially and in terms of personal encouragement, after support from the National Film & Sound Archive (NFSA) terminated.

Research support was previously provided by Ray Phillips of California, John Barnes of Cornwall, England, Clive Sawey of Wellington, New Zealand, Emily Close of Melbourne University Archives, the Porter family of Macon, Georgia, Ellis of Salisbury Army Archives, Melbourne, Ken Berryman of the NFSA's Melbourne office, Bob Klayton, Philip Green and the rare library staff of Melbourne, Sydney, Adelaide, Brisbane and Hobart.

Other important contributions were made by Ian Bortolero, Graham Sharkey, Ross Cooper, Frank Van Straten, Gail Newton, Alan Devos and particularly Meg Labrous, NFSA Documentation Officer.

Further thanks for support and accommodation while travelling go to Judy Adamson, Helen Ludlow, Peter Mawer, John Ingham, Marilyn Dowley and Peter Spind.

NOTES

1. *War-Cry* (documentary, 20 April 1979) p. 3 "Subcommittee studies film to save", by G. Long and G. Ellis.
2. Original notes held by the National Film & Sound Archive (NFSA) at Canberra. Nine various misstatements noted, some Australian, some French, some too locally to the Salvation Army. The film sequence "Claret Katering Jewellery" and "The Goodhouse" used in "The Indians of the Coast" interpreted to be at in *Process* at Jean Cocteau directed by Georges Hurel for the London Company's Film in 1979. See *War-Cry* (documentary, 18 August 1980) p. 8, and John Barnes. *Along the River Way*, *Along the River*, London, 1982, pp. 129-30.
3. Ray Phillips – collection, Irvine City, California.
4. Ray Phillips – personal communication to author, 28 November 1993.
5. *Barnes* (above) (Broken Hills) 3 March 1974 p. 3, 8 March 1974, p. 3.
6. *The Sydney Morning Herald*, 15 July 1974, p. 1, 1 August 1974, p. 1, 22 August 1974, p. 1.

- 3 *ibid.*, 4 July 1894, p. 2, 21 July 1894, p. 2, 1 August 1894, p. 2.
- 4 C. Mann, *The Australian Survey in 1892*, Melbourne, New York, 1990, p. 78.
- 5 J. Barnes, *The Beginnings of the Cinema in England*, Oxford & Charles, Moscow, Athens, England, 1894, p. 171.
- 6 *ibid.*, p. 47.
- 7 B. Folsing (Ed.), *A Technological History of Motion Pictures and Television*, University of California Press, Berkeley, 1938, pp. 48-51.
- 8 E. Barnes, *Documentary – A History of the Non Fiction Film*, Oxford University Press, London, 1977, pp. 1-17, and J. Barnes, *The Beginnings of the Cinema in England* (op. cit.), p. 52.
- 9 J. Barnes, *The Beginnings of the Cinema in England*, op. cit., p. 173.
- 10 John Barnes, in a letter to the author dated 2 January 1993, mentions that composite film cylinders were commonly used for kitesight picture boxes in 1893. In Australia, however, events created by Glass used the *Salonette* format, were commonly used up to 1918. Photographs of projection outfits and the surviving accounts of Australian *Salonette* cinema are:
- 11 C. Handberg, *The Kinetoscope*, New York and New York Times, 1971, p. 4. *Expos General* film were made before 1893, but, to quote from Coe on the work of LeFranc, *Expos General*, *Woolley, Knapp, Desprez* and *others*, there were "no satisfying but technical attempts to solve the basic mechanical and photographic problems involved in cinematography, with only the occasional development of moving pictures." Only the Edison *Edison films* (on the same films *patented* separately), were a fully commercial product leading into the development of cinema's look.
- 12 J. Barnes, *The Beginnings of the Cinema in England*, op. cit., p. 183.
- 13 B. Coe, *The History of Motion Photography*, Ash & Grant, London, 1981, p. 72.
- 14 The *Edisonograph* was a device from an old history museum now located with A. J. Barnes around 1933, probably by Kevin Butler. A copy is held by the author.
- 15 A. J. Barnes, *ed. and history* (op. cit.) 1933.
- 16 *Australian Photo Review*, October 1951, p. 446, gives the date of *Playmate's* export as "September 1893", but no earlier date is likely.
- 17 *Everyman*, 28 June 1932, pp. 18-20. Also *Argus* (Melbourne), 23 October 1894, p. 8, 27 October 1894, p. 4.
- 18 *Argus* (Melbourne), 24 October 1894, p. 8, 24 October 1894, p. 8, 27 October 1894, p. 8, 30 October 1894, p. 8, 31 October 1894, p. 8, then, *Suffolk Star*, 8 December 1894, p. 5 (five dates of the *Mouvements*).
- 19 A. J. Barnes, *ed. and history* (op. cit.) 1933.
- 20 *Argus* (Melbourne), 26 October 1894, p. 8.
- 21 *Australian Photo Review* (Sydney), October 1951, p. 446, and, *Australasian* (Melbourne), 7 November 1894, p. 517.
- 22 *The Sydney Morning Herald*, 21 November 1894. According to Melbourne *Frank*, 29 October 1894, p. 112, the *Cinemograph* after failure of *Playmate's* run as "121 Collins Street, adjacent to Mulholland".
- 23 *Suffolk Star*, 1 December 1894, pp. 2, 3, 3 December 1894, pp. 1, 4 December 1894, pp. 2, 3, 3 December 1894, p. 3.
- 24 The type of projector employed by the *Melbourne* film is mentioned by the *Edison film* (see note 1), and by descriptions of the machine in the *South Australian Register*, 17 October 1894, p. 4, which describe the open head film looping system exclusively employed by the *Vascope* as also in *Edison*. The *Vascope* had the considerable disadvantage of requiring an electrical power source, and its motor and alternator. In these days, cranked film was rare, and a few *Edison* machines at all voltages were generated. The problem for Australian exhibitors running with the *Vascope* was acute.
- 25 *The Sydney Morning Herald*, 24 June 1894, p. 4, 4 July 1894, p. 17.
- 26 *South Australian Register*, 19 December 1894, p. 3. The *Vascope* could equally well have been acquired without *Edison* intermediation, through the *Melbourne's* long-standing Edison company contacts, probably through Edison's export agent.
- 27 *The Sydney Morning Herald*, 18 August 1894, p. 7. "The *Kinetoscope* graph [sic]"
- 28 *Edison* *Cinema*, 24 September 1894, p. 2. The entrance to the *Loyal Arcade* in Queen Street. Ten *Edison films* were shown, apparently the same programme shown at the Sydney *Vascope* preview on 27 August 1894.
- 29 *The Sydney Morning Herald*, 14 October 1894, p. 2.
- 30 *South Australian Register*, 20 October 1894, p. 8.
- 31 *ibid.*, 20 October 1894, p. 8, 21 November 1894, p. 7.
- 32 *ibid.*, 7 November 1894, p. 18, 30 November 1894, p. 8. It subsequently appeared in the *Old English* *Page* in Perth.
- 33 *The Sydney Morning Herald*, 24 October 1894, p. 4. "Shipping *Arcturion*"
- 34 *South Australian Register*, 17 December 1894, p. 3.
- 35 E. Gray, *The History of Motion Photography*, op. cit., p. 77.
- 36 *The Sydney Morning Herald*, 7 November 1894, p. 2, 9 November 1894, p. 3.
- 37 *The Sydney Morning Herald*, 2 October 1897, p. 8, 10 Jan. 1898, *ed. and history* (op. cit.) for the *Edison Cinematograph*, but it probably ceased on 1900.
- 38 *Australian Photographic Journal*, 20 December 1897, p. 259, 20 December 1894, p. 263.
- 39 *Argus* from this is quoted *Germany cinema*, the *National Gallery* (London) has copies from several German films included in the 1890s leading collection film, A
- 40 *Cinema Programme of 1892* (on 2547102776).
- 41 *South Australian Register*, 29 October 1894, p. 3.
- 42 *Argus* (Melbourne), 31 October 1894, p. 4.
- 43 *ibid.*, 24 October 1894, p. 8.
- 44 E. Barnes, *The Magazine and the Cinema*, Oxford University Press, New York, 1981, p. 18, and J. Barnes, *The Beginnings of the Cinema in England*, op. cit., p. 123.
- 45 C. Hertz, *A Modern Mystery Merchant*, Hutchinson, London, 1934, pp. 139-140.
- 46 J. Barnes, *The Beginnings of the Cinema in England*, op. cit., p. 124.
- 47 *ibid.*.
- 48 C. Hertz, *A Modern Mystery Merchant*, op. cit., pp. 144-45.
- 49 *ibid.*, p. 145.
- 50 *ibid.*, p. 151.
- 51 *History* (Edinburgh), 8 August 1894, p. 3. Shipping vessel: *SS "Arcturion"*
- 52 *Argus* (Melbourne), 31 August 1894, p. 8. Shipping vessel: *SS "Arcturion"*
- 53 *Argus* (Melbourne), 17 August 1894, p. 8. "Open House – New English *Arcturion*".
- 54 *The Herald* (Melbourne), 18 August 1894, p. 2. "New The *Open* – *Melbourne Performance*".
- 55 *Argus* (Melbourne), 28 August 1894, p. 3, 24 August 1894, p. 7, 24 August 1894, p. 3, *Talk Talk* (Melbourne), 21 August 1894, p. 14, 28 August 1894, p. 14, and, *The Herald* (Melbourne), 24 August 1894, p. 2.
- 56 *The New Standard*, 18 July 1894, p. 24.
- 57 The type of projector usually imported in Australia by Carl Hertz was a *Edison* in the 1890s, the last *W.H. Day* in London acquired a projector (projecting on) later seen in Australia by Hertz. A photo from Day's catalogue in J. Barnes, *The Rise of the Cinema in Great Britain*, *Edinburgh* Press, London, 1933, p. 244, shows the machine (not final version) modified for cinematography, which had a lens (projecting) 2 inches from the slide (see below). Hertz 1897 replacement has its original machine, which would have been necessary to project the long film of *Queen Victoria's Jubilee* in 1897. The original Hertz's second projector broke in August 1894, as well as the March 1894 London departure date, see comments with the usage of *Paul's* *Cinematograph Number One*.
- 58 J. Barnes, *The Beginnings of the Cinema in England*, op. cit., pp. 124-125.
- 59 C. Hertz, *A Modern Mystery Merchant*, op. cit., p. 145.
- 60 *Edinburgh* (Ed.), *A Technological History of Motion Pictures and Television*, op. cit., p. 43.
- 61 *Argus* (Melbourne), 17 September 1894, p. 1. *London* film *Hertz* "paid in Sydney cinema" – Sydney newspapers indicate that Hertz's film show there was given in the *Trick* on 19 September 1894.
- 62 *Argus* (Melbourne), 24 September 1894, p. 1. *Edison* cinema of "second cinema" B. W. Paul's project in Melbourne *Queen Victoria* and, *Argus* (Melbourne) 24 October 1894, p. 8. *Edison* cinema of "Edison W. H. Day's cinema" (see note 1).
- 63 J. Barnes, *The Beginnings of the Cinema in England*, op. cit., p. 47.
- 64 *Argus* (Melbourne), 24 September 1894, p. 8, 25 September 1894, p. 4, 29 September 1894, p. 8, 24 October 1894, p. 8, 31 October 1894, p. 8.
- 65 *Theatre Magazine* (Melbourne), 2 December 1912, p. 21. "Moving Pictures in Australia".
- 66 *Suffolk Star*, 18 November 1894, p. 5, 2 December 1894, p. 6, 3 December 1894, pp. 2, 3, and *History* (Edinburgh), 2 December 1894, p. 3, 24 December 1894, p. 2. *Edison* (Edinburgh).
- 67 *Edison* *Cinema*, 1 May 1897, p. 2, 3 May 1897, p. 6, 12 May 1897, p. 2.
- 68 *ibid.*, 17 October 1894, p. 2. *Edison's* first run – on film, 3 December 1894, p. 2 (second run of *Edison* – on film).
- 69 *South Australian Register*, 21 December 1894, p. 8, 24 December 1894, p. 3.



TO ADVERTISE

IN CINEMA PAPERS

CONTACT DENNIS BRAND

ON (02) 429 0044

Technic

COMPILED BY FRED HARDEN

Cutting Remarks CLOSELY



INTRODUCTION

ou can't get closer to the raw

stuff of our manufactured dreams than the

neg cutter and in this issue Domino Case looks

at the use of Keykode™, four years down the tracks.

We saw the first Kodak Keycoded stock here in

Australia in 1989 and it has taken a lot of time for us to

become familiar with it. It will take even longer to lose

some of the fears about its potential. There is only a

handful of neg cutters in Australia that we trust to

put the blade through our precious work,

and we must listen to them.

Film and non-linear rule OR? But cutting on tape

for a film finish still has a lot of life. How Spectrum

handles that process rounds out this issue.

Even with all the space in Cinema Papers, there is still

information that doesn't make it into an issue.

Because we come out bi-monthly, holding stuff over

doesn't work — it's old news. I can only make

my apologies to people whom we plan to include that

saw the clear trash icon on the Editor's Mac.

Your support for our film bias has been encouraging

and please keep us informed about items

you think will fit our film brief.

FRED HARDEN

In my (almost English) youth, I was a train-spotter: I'd spend the hours looking from the train to the fastened, swivelling posts and recording the numbers of the clean, engraved, beading letters on their red panels. Some ages before I got the hang of reading the numbers on the expressions at my first post — and they were always the best "cooper". Perhaps later I would have put the still topics, reading-edge numbers on film — without stopping on the material.

Popular history has it that periscopes were first used on the railways. Freight cars had large white stripes painted on the side to show their destination without stopping. If it's true, then the system never reached British Railways in time to save my eyestrain. But it has taught us — eventually. Virtually all negative now has the red edge number counting system printed on in barcode format, so we lose conventional human-readable numbers. An especially minor and pedestrian advance, but it's part of a major upheaval in the way negative cutters do their job.

So what has Keykode done for the film handlers? It spoke to the lab and the neg-matcher, and found a very mixed set of reactions.

Neg-Matchers — Are their days numbered?

Long-Chapman thinks not so much as the pop-apostates. Chris Maxwell is worried that, compared to the end of neg-matching, and Marilyn Gomara's opinion: it's an outside. Can these neg-matchers be talking about the same thing? Yes. The Keykode — the machine-readable barcode system of film edge numbering introduced by Kodak a couple of years ago.

Keykode was probably one of the most available advances in film technology of recent years. Traditionally, negmatchers have spent a large part of their time winding through rolls of film, writing down edge numbers and/or checking through lists sorted the corresponding number on the negative. To be fair, negmatchers became very good at reading strings of meaningless numbers sideways, backwards, upside down and even without stopping the material. But I haven't understood why computer software wasn't developed very early in the 60s to assist with the matching. In truth, of course, it was, but there was always the bottle-neck of typing all the edge numbers into the database.

It didn't take long for the supermarkets to see the advantages of bar codes for much the same reason.

Realities

WATCHED TRAINS

Do we still have the hand-drawn Keycode edge numbers as the key to computerized negative matching? But I have a feeling that it wouldn't be much of a story if that's all there was. Keycode has happened at the same time as a couple of other quite separate developments. One of course is the non-linear editing revolution. And the other is the rediscovery of film as a finishing medium. Suddenly, automatic edge number calibration seems a very small step: the grand is in the connection between film edge numbers and video timecode.

Matching negative to edited video might not be possible long before Keycode arrived. But Keycode has made the technique attractive — to editors, it not only neg matches, it looks while the images being matched, but now it's untoppable. Chris Howell recently visited about OSCAR — the computer system that can be used to convert EDLs generated by electronic editing systems back to film edge numbers, or "burning back" with OSCAR names the reader to control barcodes from film. Chris is still skeptical about the benefits of Keycode.

When it's all Keycode, it's probably quicker, but there are always difficult bits — reverse edge numbers or old stock with no barcodes — and that slows you right down again. Overall there's a big and little feeling.

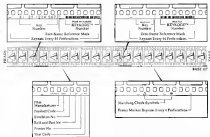
Robert's a more free-lance reader, you have a 10 ft per card checker of the edge number being right. But it's a very busy bit of things like laughs and CU.

The new post-production studios that have come in the wake of Keycode have inspired a bit more with Chris Howell.

I'm angry with the videotape houses — they're taking our work away. These people when I know what they're doing on the film side. They're going neg to tape, and compiling on line from full rolls of neg. They're using tape transfer examples, and one day it's digital. They are spending a fortune on telecine time, and if they only did their dailings, they could save money by doing extracted takes through the neg reader.

Chris said that a number of producers and producers simply weren't aware of the well established methods that film could offer. "They've

EASTMAN 35 MM Edgeprint Format Featuring KEYCODE™ Numbers



never worked in film so they don't know. But if neg readers disappear, then, when they come to cut a feature, there'll be no one around with the film knowledge to do it for them."

Robert Penick at Atlantic has been using OSCAR for several months, and his logs all work using the computer, whether it is electronic edit or film edit. Cutting mainly features and television drama, the final Keycode "wonderful" Magazine thing is quicker, but overall cutting takes a couple of extra time. Karmel's could hit his video editors often do things without understanding the effect on the neg match. For example, video editors can re-use the same shot many times over, or time it is not a problem, but for the neg it's either a means of making duplicate or making another shot. In one production, the editor advised of three repeats, the neg reader said found another stream.

Over at Negative Cutting Services, Marilyn Sumner takes a very different view. "NCB doesn't use filmish or negative electronic edge data, Keycode, not because of it. Marilyn has a list of criticisms of Keycode. To start with,

They've chosen the wrong standard — U20. It's a no good format to go. There's much more chance of it being to read the number. Also, the system isn't clean, and you need time for every search.

With or without Keycode, computer assistance for neg matching is the only way to go for Marilyn. "I used to have people sitting in the control room, just working through lots of numbers. You had to change people around every 15 min or 1 hour if you read."

Marilyn points out that the value of the data — the extracted edge numbers — is of paramount importance. Her existing computer software has a number of checks built in to validate the Keycode entry. Several faults in Keycode — an incorrect barcode, repeated every 21 frames instead of 20 — were all picked up by her error checking, while the numbers were typed manually.

Lastly, said Marilyn, Keycode should be scanned on the telecine — a master seems to do a third and the rest of the neg is being transferred. But the data must then be validated by the neg

matcher. "If we're to have the responsibility of cutting, we need to have confidence in the data," says Marple. In one modest 14-inch amount failed in a recent customer tour, negative from the wrong production was cut into a reel because of a simple handling error by the telecine operator who put the wrong log on a can before sending it to the neg matcher. (Of course, in an electronic edit, where there is no manual to guide the cutter, such a mistake can go undetected.)

This highlights a concern shared by all neg matchers: Chris recommends a kind of the old tape. Marple wants hair software to make a barcode data, while Greg Chapman at Magenta prefers to log the negative edge numbers himself. All of them agree that the unique feature of negative cutting, you only get one chance to cut it right. And they all believe that only neg matchers understand all the ramifications of decisions — or errors — that happen further up the line.

Unlike some of the others, Greg is lukewarm in his praise of Keycode. He couldn't do without it now. "It's as detrimental as hair styling."

Greg mislabeled *Excalibur* — a computer-based negative matching system — about a dozen months ago. Over that time, he realizes he has logged over half a million feet of film using Keycode.

It's 100 percent reliable on negative. We can't find a reason with edge a log for not testing the code, couldn't see the barcode. But even the logging difference and the reel number came in spot on — the system failed in all the missing

numbers correctly.

Warner's also not so disappointed. It seems that the labs started out putting the edge code very dark on workprints, and the scanners were not sensitive enough to pick up the bar code patterns. Now after some co-operative work with the labs and Kodak, there's a more standard density and things are more reliable.

Greg points out that Keycode is primarily a "logging tool" for negative matchers. Producers or editors aren't likely to use it as a complete system in itself.

People are up asking, "How do I log Keycode?" and I have to explain the whole thing to them. Or they want to send in rolls of negative with no information about video roll numbers or whatever you need the telecine to do anything. But it's getting better. I think we've had just about every version now — 24 or 25 frames a second, descending Keycode numbers, the rest. It's been a steep learning curve.

In Melbourne, Chris's Pals had CCEPR for over a year and now use it for all its commercial work, including 16mm. It edge number data. However, the lab has only recently added the Digitalux branch Keycode system to its system. Technical Manager Chris Sturgeon felt that the design of the early system was poor; later models incorporate the linear barcode reader back-into into a conventional film synchronizer. According to Chris, the old neg matchers are changing slowly over to the automatic data collection for both 35mm and 16mm work.

Chris's lab uses Keycode when selecting negative for options. Timecode and DLS supplied by editors are easily converted to Keycode numbers, and all but dailies into frame counts for accurate negative selection and marking up.

Although much negative matching Chassis has recently been accused for Keycode in trouble. Chris shares the view that "negative should be logged by whoever is in charge" and all data used at Chassis is given a "human" check for accuracy at the end of each roll. "Not that there's anything wrong with telecine readers," says Chris. "But it's important for the neg cutters to have complete certainty of the numbers they're cutting to."

When Keycode was introduced, the style of edge numbers themselves changed. There are now ten digits (previously 30mm sufficient was only 5 digits, 16mm was 7). Most neg matchers found the new numbers easier to read (you still need to read them when you're working) with the Pals system singled out for particular clarity. However, the matchers found the extra digits confusing. Greg Chapman:

The old numbers didn't really equal an efficient roll. I don't remember it really being a problem ever. But now you can put up three rolls of negative in a row that have identical numbers and only the prefixes are different. It's not even too long ago you're reading a lot of numbers down a list.

What about the other marks printed in the edge number? Says Greg:

Yes, the topframe and check symbols are useful to check frame-by-frame positions, usually that's all that is going to get to each edge number identifier. A single frame so that any other frame can be referenced unambiguously. If the stand needs to be changed back for dubbing or whatever, you can open it and get a frame-accurate cutting list and send the workprint back, then get on with the neg matching. We've got all the details and the customer can go on using the workprint.

Has Keycode made the entry for neg matchers? Perhaps it has done more than that. The point is not just that edge numbers can be read on a machine faster than before. Without Keycode, even linear coding would only have been a step up the scale. But how could traditional linear edge-negative matching have kept up with the electronic editing era? Maybe the transition back to film would simply have been "too hard" for producers to contemplate, and negative matchers, like train-splitters, would simply have died out by lack of work.

Dennis Case

Keycode is a trademark of Eastman Kodak.

KEYCODE — WHAT IS IT?

Telecine has always had sequential numbers printed every foot along the edge of the film, to label and identify the material. When a workprint is made, the edge numbers are printed through with the image, so that after editing it is possible to match up each workprint shot with the corresponding piece of original negative — frame for frame. This is the neg matcher's job. They are the only ones to handle the original negative, ensuring that the images reach the screen in the right sequence, and in perfect condition.

On Keycode film, the edge numbers appear in barcode format as well as conventional (human-readable) numbers, so that the data can be collected automatically. Typically negmatchers do this as they wind the negative through a synchronizer fitted with a laser scanner. The scanners can also be fitted to telecines or any other film

transporting system. Once scanned, the edge number data (usually with corresponding footage or frame counts) can be handled by software systems (CCEPR, Excalibur, or some of the non-linear editing systems) for various purposes.

The numbers are printed on the negative by the manufacturer. All Kodak stock now carries barcode edge numbers. Agfa and Fuji stocks are still to be found, but can equally coded stock if especially requested. The test to be converted will be 14mm Agfa negative, which will become available later this year, according to Peter Alexander, Creative Manager.

Kodak calls it Keycode; Fuji calls it J-Keycode (all machine-readable), and Agfa simply refers to it as Data. They all follow exactly the same standards. JAFPE has co-ordinated standards for the sequence of numbers and the paper film on the film, and all barcodes use the same barcode language (UNICODE). D.C.

COMPUTAMATCH

NEGATIVE CUTTING SERVICES

SYDNEY • LONDON • SINGAPORE

Dear Client

Here are some good reasons why we should cut your neg:

- NCS** is a computerised negative cutting company with 21 years of experience
- NCS** has **COMPUTAMATCH**, its own and the world's first negative matching system - 100% Australian designed and developed and compatible with all linear and non-linear editing systems
- NCS** has the track record: 20,000 commercials, 100's of documentaries and short films, 100's of hours of mini-series and 20 discriminate features in Australia and overseas
- NCS** operates internationally with highly skilled staff
- NCS** offers competitive prices - and deals
- NCS** gives you the best technical advice for your negative post-production

1 / 88 LONGUEVILLE ROAD LAKE COVE NSW 2086
TELEPHONE (02) 428 4022 FAX (02) 427 7010

Neg Matching to Outline Edit or Cutting Copy NEGTHINK'S COMPUTER 'MATCHBACK' SYSTEM

Scans KeyCode™ in 16mm, super 16mm or 35mm

Producing Frame Accurate Neg cutting info
from EDLS produced by all linear or
non linear editing systems.

CONTACT Greg Chapman

TELEPHONE (02) 437 9858

FACSIMILE (02) 437 9874



105 / 8 CLARKE STREET CROWS NEST NSW 2085

CINEVEX

Speak to Cinevex about what KeyCode
can do for your project.

Several new post-production options are
available using KeyCode technology

With over 100 projects completed using
KeyCode technology, Cinevex can
confidently support your post-production
methods.

Call and find out how Cinevex can finish
what you never dreamed of starting.

Telephone 03 528 6188

**NEG
CUTTING**

Specialists in NEGATIVE CUTTING

**film
search**

CLAREMONT PTY LTD

STOCK FOOTAGE
LIBRARY

CHRIS BOWELL PRODUCTIONS PTY LTD

SUITE D 173 FILM AUSTRALIA BUILDING

1570N ROAD LINDFIELD NSW 2070

TEL: (02) 446 2610 FAX: (02) 416 3554

20 Years service to the Motion Picture Industry

**optical &
graphic**
Pty Ltd

**Titling
Specialists**

- 1000 Typefaces on line
- Extensive Proofing system
- Accept IBM or MAC files for discount
- All formats including anamorphic
- Quoting a pleasure

3 Chester St. Malletts Point, North Sydney, NSW 2060

Phone: (02) 922 3144

Fax: (02) 957 9001



FRAMEWORKS AVID IS READY FOR ITS SECOND FEATURE IN APRIL

Right now the best leased film out on Avid in Australia is under editor Tony Kavanagh's control. non-linear touch at Frameworks

'Signal One' is a fast paced thriller from Canadian Productions. Neal Cockman, Executive Producer & Phil Avalon, Producer Director. Rob Stewart



Frameworks was not only the first to edit a feature film, we were also the first to introduce Avid to Australia. First to install a second Avid. First to cut award winning drama

The credit for editing the first feature on Frameworks Avid goes to Canadian Productions

The credit for cutting the next can be yours...

Call Stephen Smith about your next picture. We'll be able to give you 'lookout' from April '93

FRAMEWORKS, 21 BELLE STREET, NORTH SYDNEY 2060. PHONE (03) 954 8844 FAX (03) 954 8817



Quote: "Producers who don't consider the advantages of non-linear editing for their new projects are seriously limiting their options."

For non-linear editing needs from corporate through to features, Edit Advise has the track record to get you off the cutting room floor

Call Barry or John at Edit Advise about your post production needs today

Phone 03 686 8888

Fax 03 682 6736



**1993
STUDIO DOGO PROGRAM
BEGINS MARCH**

STUDIO DOGO is a fortnightly series of FREE FILM SCREENINGS,

held in the studio at Open Channel

The screenings aim to show a diverse range of important works in documentary filmmaking from Australia and around the world

**The program includes films from
Maysles Bros., Bloomfield/Churchill,
Resnais, Markos Lencocock & Pennebaker,
Bradbury, Wiseman, Moyce, Rubbo,
Eddie Goffey, Les Blank, Kopple,
to name a few.**

Phone Open Channel for a free STUDIO DOGO program. Open Channel is Australia's largest community-based video organization which provides access to video production and training facilities

Open Channel online begins support from Film Victoria and the Australian Film Commission

OPEN CHANNEL

**13 Victoria Street, Fitzroy, 3065
Ph: 03/419 5111 Fax: 03/419 1404
FACILITIES / TRAINING / PRODUCTION**

MovieLab is booming. As other labs have watched their footage decline, Sydney's new film laboratory is doing well over four times the business that senior Kelvin Crompton (right) predicted a year ago. But he warns that the future is not all rosy for him.

According to Kelvin Crompton, it is being a small, family business that gives MovieLab its consistency and quality. As well as his brother Paul (left) with Kerry, several people came over with MovieLab when it moved from Perth last year. Sydney friends who have joined the "family" – such as Marketing Manager Martin Hoyle – are still active faces around the place who've been around since the first days.

MovieLab believes firmly in the "family" approach. Kelvin explains:

We look after our own machines. My brother Paul is a co-director – he owns 32 per cent of this company. He plans the machines himself. He won't let any body touch them. He wouldn't let me be sleep at night.

Plus, we don't run a night shift. In a small lab, we couldn't have just anyone running the machines at night. At first, clients didn't like it, but they found they got better quality footage because it was being controlled by having all the expertise here.

More recently, according to Kelvin, they have had to run at night.

It's a new phrase: a new production, some of us will stay back all night to see someone through a lot of a movie. It's our company – a family company – so things work a little bit differently.

But like all laboratories, MovieLab is concerned about the tendency for producers to



transfer negative to tape for an electronic edit. Thus, involving the producer. At MovieLab they will "send over backwards to get a production back into electronic," according to Kelvin. Producers point to the cost of the workprint as a major reason for a paper (or electronic) route. But Kelvin maintains that by cutting his workprint ratio to "high on cost," their editing on film does at last become cheaper again.

Apparently several producers, implicitly stated by electronic editing, have reconsidered their options after discussions at MovieLab.

Kevin points out all the advantages of a workprint.

A lot of DCPs rely on the famous one-light workprint. They usually aren't comfortable looking at their copies of video. So much so, you get used up on someone's it's hard to know what you're shot. And five years down the track if it all goes wrong, only the negative will be gone.

Kevin points out that when there's no workprint, the lab can't see what it's doing. It's much harder to monitor the quality of the processing.

While labs are losing workprints, video houses are coming in the scene with an unexpected south islander twist. This isn't all good. As Warwick Davies of Apocalypse points out:

You can only do one production at a time. Once you've booked a series in for two hours straightaway meaning there's not a lot of hours left, and everyone's getting their rushes through overnight.

The upshot: Unix is better. It is great demand, although Warwick points out that their conventional Perks facilities to those appropriate as a rather machine.

Another problem is that because transfers simply can't be done "in one light" in the same way as originals. This contrast is too great, and there are many variables such as film base density that I can't be regulated.

Faced with these problems, it seems that some producers are being persuaded back to the workprint. At MovieLab, Kelvin Crompton certainly hopes so, and in no uncertain terms. "It's the future of the industry. If they don't hurry up and realise what they're doing, there'll be no life."

Donna Dea

SPECTRUM

Post production of a film project on videotape has always been a complicated process. With shrinking budgets, more and more producers, directors and actors are having to come to terms with video to realise the time and cost benefits of electronic post-production. Digiplex, a Sydney company, has developed a video post-production system called Spectra which puts Australia on the cutting edge of post-production technology.

Spectrum Place in Sydney has three film cutting rooms working mostly on feature and mini-series. They also have two non-linear editing systems: Lightworks and Truevision, and four SP Datascan editing suites. Every Datascan suite has a Shogakukan One room doubles for editing and syncing audio, and the other three are for conventional video editing from one player to one recorder. Says Simon Dallas of Spectrum:

We have a lot of computers and a lot of soft-

ware. Shogakukan is legal in all our systems. As well as being a sophisticated editing tool, Shogakukan integrates all computerisation between the various kinds of equipment we use.

Three features have recently been completed at Spectrum Place using Shogakukan. Broken Highway, edited by Gary Hillson, Peter Park, edited by John Scott, and Redhead, produced by Dick Mason.

The Capetown directed by John Dingeldy and edited by Mike Honey is currently following a typical Spectrum production path for a feature



Simon Dallas at SP Datascan One room editing

film. The negative is transferred to Datascan's male. The location sound has been recorded on DAT without timecode. The DAT is copied to

Another DAT tape-and-linocut is identical, identifying each frame. The linocut DAT issued in their synch-up onto the picture tape (used for lithographic reproduction) of the linocut relationship. The linocut tape, with sound, is then edited to produce an assembly, and then this is used to cut a rough-cut, and so on. As much re-cut is performed, lithographic issues all of the cuts back to their original sources (including sound) from the linocut DAT tapes. Spectrum reproduces this system of cutting while the film is being shot. After the shoot, the linocut DAT (and linocut film) of the most recent cuts transferred into Lightworks for the cutting. Once a final version is achieved, the Lightworks EDL goes back into film stock to be re-cut, producing an EDL, suitable for reprinting (if necessary) the release linocut to stage a final version.

Spectrum's Lightworks EDAs are also processed through Spectral for sale listing from Linacore (LAF) to their Flight MPO feed-code sound editing systems. Spectral is used with the MPO to provide the EDA storage and control software for auto-editing, which is processing an assembly file method of keyframing assembly into a digital sound edit.

Post-prediction of the third series of Polar-Stream, co-ordinated by the ABC and BGC is organized in the same way, using Siltolator to spin round before non-linear editing, and to keep the sound and picture edits afterwards. The EDL of all the sound edits is sent to the ABC's Multitrack unit, to be auto loaded from DAT into Edit rack. Have there's and effects added and the video.

John Russell of 200 Productions in Sydney has just completed three feature documentaries for the ABC and Channel Four. He cycles the DLT tapes to pictures on Super VHS using Shogakukan, edits in Lightworks, and then uses Shogakukan to produce the negative EDL and a sound EDL.

Programmers are generally disappointed before being sent to the debugger. The computer's first reaction is a check of the EDS, coming from the right-hand gate and better picture resolution, which is much appreciated by island circuit designers looking at eye-calls upon. Auto assembly is being done in a dedicated built using a new digital processor called TriST. This new machine controller takes the second EDS from the computer and assembles a clean copy of the programme using two nine-pin controllers: mainframe, built as Microcircuit 6401, S-P Limited, or DM64.

The commitment to Offshore led post-production of features and television series demonstrates the power and versatility of an Australian product now recognised world-wide as a link between film and video editing.

AIRSIDE EYE VIEW



Melbourne careers assistants Rob Murray and Peter White have developed a new online system which uses a remote-piloted model helicopter. Calling on Australian emergency model helicopter pilots, John Wesseland Rob Badgley, Murray and White have created equipment that offers a cheaper and far more accessible approach to aerial filming.

The concept for the system was a craft brought out from England for use on the "Great Ocean Mail" television commercial shot last Christmas for the Victorian Tourist Commission. Having demonstrated the whole thing and *Wides* identified an opportunity to produce a better system for use in Australia.

Parler said there were five applicants to the ground-misting, but he needed work.

We had to improve the design for greater turn speed in film loading, lens changes and the like. Plus, we had to include an iris control facility.

Longer levers and more gears were needed to allow greater air speeds and provide a wider range of thrust. Finally, to minimize down time on the eventual all-weather turboprop, a complete overhaul machine was needed along with good spare parts back up, too both DPA contractors.

The base of the system is a 1.7-m-long Permatec Piped Vehicle (PPV) that is light, rigid, maneuverable and can reach speeds of up to 100 mph. It weighs 4 kg and depends on the fusarids that feed on it to clean the area. System time

The "passenger" canopy of the craft has been engineered to carry specially-designed 35mm light-weight cameras which hold 300-foot magazines. There is a black-and-white video still microscope built in, granting the control lensman from 150m to 200m, and complete back-

Downloaded from <http://ajphaphapublications.org/> on 01/01/2016

Peter said that both he and Fleb had non-substantively noted the industry to ensure all organizations properly used their official

(Note: Murray used reactions to date from the collective ball game with a difference.)

(Whoa, previously considered not feasible either technically or logistically, are now the result of whether bridge jobs. You can hire two bikers, a couple of hooligans, and get things that were previously impossible. Five, three or better directions can tell on the spot. Not a second will tell you if it is truly better, since the rest is accomplishing what the gear does, not the machine.)

The system delivers clear, crisp 3D images, in an area previously limited by 2D photos; because of weight reduction,

Pencil pan is also available on request
and 17°C tested liquid can used. Anomalous
10mm found in also true table.

So BirdLife Films Australia has been established. The company is contacted via Francesca Promotions on (003) 299 8104 or via Peter White on (03) 443 3654 and Rick Murray.

[illegible]

Atlab.

Setting the Standard.

Australia's leading post-production facilities for film processing, stereo sound mixing, optical effects and negative matching.



47 Hotham Parade, PO Box 786, Artarmon, NSW 2054, Australia
Phone: (02) 908 0100, Fax: (02) 908 2597

ATLAB QUEENSLAND PTY LTD.
Warner Roadshow Studios, Pacific Highway, Geelong, Qld. 4210

For the finest in motion picture cameras

CAMERAQUIP

Film Equipment Rentals & Service

64-66 Tape Street, South Melbourne 3205
Phone: (03) 699 3922 Fax: (03) 696 2564

330 King Georges Ave, Singapore 0820
Phone: (65) 291 7291 Fax: (65) 293 2141

Detecting the 'Vinegar Syndrome'

[You know you getting popular when you get press releases from Denmark and the solution to a problem that just not cellulose have a reason enough to include it here. Fred.]

The problem

Cellulose triacetate is widely used as a film material for 16 and 35mm cinematograph film. Originally cellulose nitrate was used for this purpose, but problems associated with its long term chemical stability and flammability led to its replacement by cellulose triacetate around 1930.

Although this polymer was originally considered to be a satisfactory 'inert' material, there is now growing evidence that parts of collections of archival objects incorporating cellulose triacetates are exhibiting signs of degradation. In some cases 20-40 years after the material was introduced. The degradation properties of this material are therefore of significance with regard to its archival storage.

Initial evidence of the degradation process is manifested by the appearance of the edges of acetate followed eventually by the migration of plasticiser to the surface of the film.

Previous work has established that the film deteriorates by an acid catalysed hydrolytic demethylation and methanol-induced subsequent degradation of the cellulose backbone.

The solution:

DANCHER is an instantisable (patent pending) film mounted in your container or a DANCHER prepared with a hole for the indicator. It offers you an early warning of the presence of acetic acid. The indicator is delivered in a blister pack. Press it into a hole in the side of the can and puncture the aluminium foil. It is then active. The original colour is blue. When a turn yellow the film has begun to release acetic acid and it is time to make a copy. Imagine that you after an active phase of smells of acetic acid. There are 12,000 sets of film in the room and you cannot find the sick one! WITH DANCHER you can find it easily. Just look for the yellow ones.

What else?

Safe storage of film is a long chain of events. Follow the complexities. Use a DANCHER which has been analysed and tested for use in storage. It has the highest resistance to formaldehyde vapour (water). (Methanol) (Polyethylene) (Inert). Don't leave paper and other materials in the can. Store at 20% RH and 18°C for black & white and 4°C for colour.

There is no total killer, so far as we know, so research for better literature and information should be made to Danon International Sales, Box 143, 3000 Palace, Denmark.

Books

Two books in the last mail. Richard Kople's (or was it Margaret MacLaughlin's) from Kodak and two small publications that are worth checking.

The last is the June 1992 edition of the *1987* (also printed as *Cine-Photographers Field Guide*) by Suzanne Kozak Moore (Kodak camera films). With a table page or two of Tips and Techniques, that is really the best compact form of data on the 16 and 35mm Eastman stocks. We'll arrange to send one to Steve Mirshak who contacted in the last Kodak letterhead and we are sure he will be able to speak into the camera lens and read the product sheets.

The second is really just a glossy brochure (printed 1988) but nicely presented to the background to Rob Haworth's *Far and Away* (which we now all know was the first 16mm Hollywood feature movie from a daughter). With a smattering of historical information and some nice colour photos that I haven't seen before it ends with *Eastman Motion Picture M.P.* and General Manager Joseph D. Agnir prophesying that 1992 will be remembered as a milestone because of the 16mm feature - and its 'biggest dream'. The brochure with a small list of the advertising hypomnoses me of the Jean Cocteau quote about wilderness: "Next time I write a poem I'll use a bigger sheet of paper."

Yahoo Serious CONTINUED FROM PAGE 10

The biggest problem you have is in having an army of people - some are going to be brilliant chosen and some not. Once everyone is on board, you can get powered into a lot of trouble by your mistakes. You physically pay for it, because you are up doing that work yourself to make sure it is right.

While I was filming, each night I was able to go back and watch what we'd done - about two hours a day. I was terrible busy, so I could quickly on a video to see how it was working, rather than just being it is after three months of filming and say, "Well now, what have I got?"

Did you feel you needed to know more about the technology than you did on *Young Einstein*?

Definitely. Every director has to keep abreast of the technology, because it's changing so quickly.

Does it have anything with your own creative process?

Not with my stuff, though I can imagine a world with almost infinite choices. I would love to see your own collaboration between David Lowenbaum and Lawrence of Arabia, which is where the impossible events of cartoons are happening in real life, on a big scale and to real people. I don't think too many people are exploring that ground.

Did you find a pleasure in 'growing yourself' following *Young Einstein*?

No. If nothing had happened after *Young Einstein*, I would still be very grateful. I didn't think *Einstein* would translate overseas, but it was number one all over Europe and it made more than \$10 million in over the world, even though it's more money than \$14 million. Australian parents. It has brought the play to millions of people, made a lot of money and allowed some keep on going as an artist.

As for Richard Kelly, you can't say it's going to work in the box office or it's going to get critical notice. But I started as a parent and parents never got anything of the value of their work and they are dead. I don't expect to do anything much more than reflect the time in which I live.

Have you been influenced by other *Einstein*s, other artists?

I like to read a lot of things. At the moment, I am reading Robert Hughes' book on Picasso, which is very interesting because one of my sons is an actor in *Antonio Gaudi*. He did the cathedral in Barcelona and it looks like it is growing from the rock.

Actually, the *Einstein* poster Richard Kelly came from a painting I did twenty years ago. I have the painting from the Australian suburb and then I had to build the dimension. That's the great thing about making films: you work those dimensions.

Do you get a chance to see other Australian films?

They will overplay. Strictly Melbourne that is. You sort of feel like you are a little bit above the place, then it comes out and you are successful in comedy, partly and more.

It is quite sophisticated, even though some people would doubt it.

As soon as you do comedy, people are going to say it's not sophisticated. Look on the Academy Awards or any award. Comedy never had an award in itself and he'll say about comedy. They gave him an Academy Award only after they looked him out of Hollywood.

Comedy doesn't win awards, but it's a very important one. When you are getting comedy before the camera, you have no idea whether it is working. You play it to your best and you think it is working. Then you get to the editing room and you begin to see what doesn't fit, you play with it a little more.

It's like the very old actor who was asked if dying was hard and he said "Yes, but it was hard as doing comedy." That's why I think comedy is a lot, when it works, it is a lot more than something else. You have to have the drama, comedy and everything else working, and it's like the teacher the laugh.

When you hear people laughing, they don't have anything to worry about. For the moment in the life, they're happy. It's one of the greatest bits you can ever have. To make people to have something, but to make their laugh is the greatest joy.

THE FILM INCENTIVE PROPOSAL

The Lotteries Commission Film Incentive Proposal is a new funding initiative designed to provide WA as a film production centre to support the commercial development of the WA production industry. The proposal is also expected to stimulate interstate and international investment in local production, as well as intersectoral production undertakings in WA.

- The proposal has four key funding programmes:
1. The WA Film Employment Scheme,
 2. Awards for Excellence,
 3. Incentive Financing Facility for Low Budget Productions, and
 4. Capital Grant for Advanced Audio-visual Technology.

THE WA

FILM EMPLOYMENT SCHEME

This year \$1.5 million has been allocated to the Scheme designed to encourage the employment of skilled Western Australians in film/television production. The incentive applies to commercial film producers who undertake the employment of Western Australians. Payments are made to the successful production company at the end of the year (31 September) on the basis of a points system which awards points on Western Australia's content list. For example, the employment of Western Australian personnel and recorded non-percentage photography undertaken in the State. Payments are capped at 20 per cent of netted production expenditure incurred by qualifying companies during the year.

Specific features of the Film Employment Scheme are:

- the allocation of weighted points to creative principals and senior personnel who are WA residents;
- a double weighting for television drama or sitcom series and serials, to reflect the perceived value to the community of an ongoing television production;
- a payment cap for any single production company or group of companies at 50 per cent of annual funding allocation to the Scheme;
- the number of qualifying companies and the by-lining requirement for the program will be determined through a system of pre-qualified applications that will enable early assessment of the qualifying productions; and
- the eligible categories of production include: feature television drama, mini-series, serials and serials, tele features, feature length documentarials and documentary shorts.

AWARDS FOR EXCELLENCE

A system of prizes will reward outstanding achievement in film production. Prizes will be awarded to Western Australian film and television productions which achieve national or international success in competition, including:

Major prize for film excellence of \$200,000 to be awarded to any film produced in WA that is awarded Best Feature Film at the annual Australian Film Institute (AFI) Awards, Best Picture at the U.S. Academy Awards, the Palme d'Or at the Cannes Film Festival or the Film Award of the British Film Institute Australia.

Major prize for documentary excellence of \$200,000 will be awarded to any documentary feature produced in WA that is awarded Best Documentary in the AFI Awards, Best Documentary (Feature) at the U.S. Academy Awards, the Grand Prix Award at the Cinema du Real in France or the Schuster Award for Best Documentary at the British Film Institute Awards.

Special prize for film excellence of \$200,000 will be awarded to any film produced in WA that is awarded the Grand Prix de Jury, Le Prix de Jury or a Prix de la Jeunesse in competition at the Cannes Film Festival or the Silver Screen Trophy (for best Australian feature) at the British Film Institute Awards.

Special prize for excellence of \$100,000 to a short film or documentary produced in WA that is awarded Best Short Film or Best Short Animation within AFI Awards, or Best Short Film (Animated or Live Action) or Best Documentary (Short Subject) at the U.S. Academy Awards.

Without nomination prizes for film excellence for the contribution to major awards at the major Australian and world festivals valued at \$100,000 for a feature film and \$40,000 for all others.

Major prize for excellence in a television commercial of \$100,000 to a commercial produced in WA that is awarded Commercial of the Year at the FACS Awards.

Nomination prize for excellence in a television commercial of \$40,000 for a local television commercial nominated at the FACS Awards.

Prize for short excellence of \$10,000 to any Western Australian person or persons who win a cash award in the AFI Awards or the FACS television industry awards.

In all cases the division and usage of the prize money will be at the discretion of the recipients.

THE INCENTIVE FINANCING FACILITY FOR LOW-BUDGET PRODUCTIONS

The Incentive Financing Facility will support qualifying productions budgeted at no more than \$1.5 million. The grants will match on a dollar-for-dollar basis financial commitments made by a commercial investor to an eligible production, to a maximum of \$300,000 as determined by the Lotteries Commission, and approved by the governing not-for-profit body. Productions supported by the Financing Facility for Low Budget Productions will be eligible for the Film Employment Scheme.

THE CAPITAL GRANT FOR ADVANCED AUDIO-VISUAL TECHNOLOGY

A capital grant of up to \$200,000 is under consideration to develop the use of computers in motion picture production, specifically in the areas of computer generated images, digital manipulation of live-action images, digital compositing or matting and related areas. The purpose of the grant is to ensure that the most advanced technology is available to WA filmmakers and thereby foster a commercially productive image industry niche in the world. This initiative recognizes the value to WA of developing specialized skills and facilities which may be used in a wide range of non-film areas, such as advertising and other marketing outlets.

APPLICATION GUIDELINES AND ADMINISTRATION OF THE FILM INCENTIVE PROPOSAL

Guidelines for applicants and full details of the application process and timetable will be available from the Lotteries Commission early in 1983. Lotteries Commission P.O. Box 1113, Cottesloe Park, Western Australia 6917.



'Salo' unbanned

After nearly two decades in the banned class, Pier Paolo Pasolini's *Salo e i 120 Days di Sodomit* ('Salo or the 120 Days of Sodom', 1975) has finally been cleared for cinema release in Australia. The film was originally banned for its explicit (though clearly faked) sexual violence, and later attempts to have it shown at the Melbourne Film Festival's cinema were held to suffice.

When Premium Distributors again wanted to have the film classified to be sent overseas, it was again banned. However, the Appeals Board overturned the decision.

Those who have seen the film know it is a key work in any appraisal of Italian cinema and production since the war, let alone an appreciation of Pasolini's life and work.

Casts: Anthony Phoenix (Jackie), Russell Kane (Small), Angie Corrie (Liz), Cheryl Holman (Emma), Stephen Dine (Alec), Fay Wray (Patsy), Catherine Macpherson (Kathryn), Howard (Pete), Thompson (Stu), Craigie Robert (David)

Hydroxy *n* : Jantek group(s) collective. Jantek Hydroxy handles two variations: (1) end stock of base (H2O) is : Hydroxy would (provided by a repeated group) constructed *base*.

Abstract

[illegible]

Published Online: 12 April 2012
 DOI: 10.1002/for

[illegible]

Hypomyces Schwämme gelblichweiss, kantig, zerbrechlich.
 Länge 1 cm bis 2 cm, Höhe 0,5 cm.

AUSTRALIAN FILM TELEVISION
 A LARRY MONTGOMERY PRODUCTION

Business Area	Return Code
Food company	APRIL
Pharmaceutical	1970-1971
Food chain	1971-1972
Food chain	1972-1973
Food chain	1973-1974
Food chain	1974-1975
Food chain	1975-1976
Food chain	1976-1977
Food chain	1977-1978
Food chain	1978-1979
Food chain	1979-1980
Food chain	1980-1981
Food chain	1981-1982
Food chain	1982-1983
Food chain	1983-1984
Food chain	1984-1985
Food chain	1985-1986
Food chain	1986-1987
Food chain	1987-1988
Food chain	1988-1989
Food chain	1989-1990
Food chain	1990-1991
Food chain	1991-1992
Food chain	1992-1993
Food chain	1993-1994
Food chain	1994-1995
Food chain	1995-1996
Food chain	1996-1997
Food chain	1997-1998
Food chain	1998-1999
Food chain	1999-2000
Food chain	2000-2001
Food chain	2001-2002
Food chain	2002-2003
Food chain	2003-2004
Food chain	2004-2005
Food chain	2005-2006
Food chain	2006-2007
Food chain	2007-2008
Food chain	2008-2009
Food chain	2009-2010
Food chain	2010-2011
Food chain	2011-2012
Food chain	2012-2013
Food chain	2013-2014
Food chain	2014-2015
Food chain	2015-2016
Food chain	2016-2017
Food chain	2017-2018
Food chain	2018-2019
Food chain	2019-2020
Food chain	2020-2021
Food chain	2021-2022
Food chain	2022-2023
Food chain	2023-2024
Food chain	2024-2025
Food chain	2025-2026
Food chain	2026-2027
Food chain	2027-2028
Food chain	2028-2029
Food chain	2029-2030
Food chain	2030-2031
Food chain	2031-2032
Food chain	2032-2033
Food chain	2033-2034
Food chain	2034-2035
Food chain	2035-2036
Food chain	2036-2037
Food chain	2037-2038
Food chain	2038-2039
Food chain	2039-2040
Food chain	2040-2041
Food chain	2041-2042
Food chain	2042-2043
Food chain	2043-2044
Food chain	2044-2045
Food chain	2045-2046
Food chain	2046-2047
Food chain	2047-2048
Food chain	2048-2049
Food chain	2049-2050
Food chain	2050-2051
Food chain	2051-2052
Food chain	2052-2053
Food chain	2053-2054
Food chain	2054-2055
Food chain	2055-2056
Food chain	2056-2057
Food chain	2057-2058
Food chain	2058-2059
Food chain	2059-2060
Food chain	2060-2061
Food chain	2061-2062
Food chain	2062-2063
Food chain	2063-2064
Food chain	2064-2065
Food chain	2065-2066
Food chain	2066-2067
Food chain	2067-2068
Food chain	2068-2069
Food chain	2069-2070
Food chain	2070-2071
Food chain	2071-2072
Food chain	2072-2073
Food chain	2073-2074
Food chain	2074-2075
Food chain	2075-2076
Food chain	2076-2077
Food chain	2077-2078
Food chain	2078-2079
Food chain	2079-2080
Food chain	2080-2081
Food chain	2081-2082
Food chain	2082-2083
Food chain	2083-2084
Food chain	2084-2085
Food chain	2085-2086
Food chain	2086-2087
Food chain	2087-2088
Food chain	2088-2089
Food chain	2089-2090
Food chain	2090-2091
Food chain	2091-2092
Food chain	2092-2093
Food chain	2093-2094
Food chain	2094-2095
Food chain	2095-2096
Food chain	2096-2097
Food chain	2097-2098
Food chain	2098-2099
Food chain	2099-2100
Food chain	2100-2101
Food chain	2101-2102
Food chain	2102-2103
Food chain	2103-2104
Food chain	

Synopsis: This film documents the status of the former-illiterate population found in thought and action as students in Russia and how are in the process of becoming literate.

[illegible]

Print company	Artful
Gift company	Artful
Budget	\$10,000/year (one fee)
Principal Credits	
Director	Polly Spanton
Producer	Robert Plunkett
Scriptwriter	Polly Spanton
WOP	Ilene Marder
Screenwriter(s)	Andrew Winer
Editor	Mark Heyman
Prod. Designer	Arthur Weintraub
Funding and Development	
Financing	Art Spanton
Financing schedule	Early 2001
Financing by	Robert Plunkett
Production Crew	

Original website	
Chairman	Nicole Mitchell
President	Paul Davis-Miller
Asset protection	Gianna Piro
	Georgina Corbitts
Secretary	Nicole Mitchell
IGP	Paul Davis-Miller
Accountant	Clarey Hodge
Editor	Michael Piro
Financial Manager	Paul Davis-Miller
Customer Manager	Michael Piro
Contractor	Clarey Hodge
Marketing and Development	
Chairman	Clarey Hodge
Marketing website by	Clarey Hodge

Editing staff	Mark Thompson
Deputy editor	Steve Phillips
Master	Liberty
Print manager	Adrian Chivers
European operations	Paul F. Robinson, Director
Advertising	Paul F. Robinson, Director
Circulation	S. J. Morris
Design	Michael B. B.
Specialist	Office of the Director
News (radio, TV, film, etc.)	Grand Locomotive
Finance	Mr. Martin (the Finance)

Remarks: This office is designed to assist the reader's Office of the Director in the management of the company's affairs. It is the responsibility of the Director to ensure that the company's affairs are managed in a manner that is consistent with the company's goals and objectives. The company's goals and objectives are to provide the highest quality products and services to its customers, to ensure that the company's financial performance is consistent with its goals and objectives, and to ensure that the company's operations are consistent with its goals and objectives.

RESEARCH DESIGN AND METHODS

Food companies	Diapers (infantile)
Principal Deaths Disney Finkbeiner Scrippsman EOWs	Auto Mergers Auto Mergers Auto Mergers Parents Abuse Philip Rudd
Other Deaths Off the editor	Mary-Jane & Michael Death
General mix Learning Doubtless Images Spreads Etcetera	Medical Glands Haplophragma 15-47 pages House together in 1990 Heterocyclic (acid, phenol, acid) The Great

Appendix (as up to date as possible) of American and European universities (most of them) and of the international community a large number of authors some of the well-known. The (university) some are theoretical support that existing in the (university) of this century the process that is (university) (the printing movement) in the 1980s of the (university) and (university) and (university) the (university) (university) play a

QUINCY'S TALK TO KEMP	
Take-Away Presentation	
Minneapolis Council	
President	James H. Kemp
Vice President	James H. Kemp
Secretary	Elizabeth M. Kemp
Treasurer	Frank H. Kemp
Executive Director	Quincy City
Quincy Council	
Executive Director	Michelle Kemp
Secretary	Elizabeth M. Kemp
Treasurer	James H. Kemp
Executive Director	Quincy City
Quincy, Illinois Council	
The Quincy, Illinois Council is a 501(c)(3) non-profit organization that is dedicated to the development of the Quincy area.	

[illegible]

HYPHEN PHASE II TREATMENT

LOCAL RESIDENTS	
First company	Address/Phone number
Principal Contact	
Director	Ext. Number
President	Ext. Number
General Manager	Ext. Number
COO	Home Number
General Counsel	Home/Workplace
Other Contacts	

NILOHAMATIC NINE

A PANEL OF NINE FILM REVIEWERS HAS RATED A SELECTION OF THE LATEST RELEASES ON A SCALE OF 0 TO 10, THE LATTER BEING THE OPTIMUM RATING (A DASH MEANS NOT GIVEN). THE CRITICS ARE: SINDERS HALL (THE POLLEYS, SYDNEY), PAUL HARRIS ("BT" THE AGE, BRISB), PAUL HUTCHINGS (SEVEN NETWORK), RONALD-SOHN (MELBOURNE), STEVE JAMES (THE AUSTRALIAN ADVERTISER), NIEL JILLET (THE AGE), ADRIAN MARTIN (BUSINESS REVIEW WEEKLY, MELBOURNE), "SCREEN", (BIB), SCOTT MURRAY (THE SYDNEY AGE, MELBOURNE), AND EVAN WILLIAMS (THE AUSTRALIAN, SYDNEY). BILL COLLINS WAS UNCONTRIBUTIVE, (DAVID STRATTON WAS AT THE BERLIN FILM FESTIVAL).

FILM TITLE Director	SINDERS HALL	PAUL HARRIS	PAUL HUTCHINGS	STEVE JAMES	NIEL JILLET	ADRIAN MARTIN	SCOTT MURRAY	EVAN WILLIAMS	SCREEN	AVG
HYPOCAND (HOUSE OF SHADOWS) Colin Trovati	7	6	7	-	8	-	-	9	6	6.7
ANTHONY & JOE Richard Bellman	7	6	6	7	7	-	-	7	7	6.6
APCALYPTIC NOW (re-run) Francis Ford Coppola	6	7	8	8	10	5	6	6	9	7.5
AT PLAY IN THE WILDS OF OUR LORD Henner Barthelme	3	2	3	-	-	-	-	2	-	3
BOB ROBERTS Tim Robbins	4	4	6	-	9	-	-	4	-	5.6
THE BOONSHOULDER Mark Jackson	3	3	6	7	-	6	-	-	3	4
BRAM STOKER'S DRACULA Francis Ford Coppola	6	4	6	7	6	8	8	8	6	6.7
CHAPLIN Richard Attenborough	6	7	8	6	-	9	-	7	-	7.2
DECADE Louis Malle	6	7	6	7	7	-	-	7	6	6.4
BOTH RECORDS HER Robert Greenwald	7	7	7	8	7	8	-	4	7	6.1
ENDANGERED APRIL Mike Newell	6	6	6	-	7	-	-	-	6	7
A FEW GOOD MEN Rob Reiner	6	5	7	8	6	-	-	6	-	6
SEA FOOD LOVING Simon Anderson	7	6	6	-	-	-	-	7	-	7.3
SEMINARY GLEN ROSS James Foley	8	7	8	8	6	-	-	7	8	8.0
WIND (ACCIDENTAL HERO: AUNT) Stephen Frears	6	-	7	7	-	6	-	7	7	7
WIND WHEEL Pedro Almodovar	6	6	7	-	6	-	6	7	7	6.4
WINDWIND Nigel Wingfield	7	6	7	-	6	-	7	-	6	6.6
IL LADRO DI BAMBINI (STEALING CHILDREN) Gianni Amelio	-	-	10	-	6	-	10	9	-	8.5
JOHN WILSON Tom DeCillo	-	4	5	-	6	-	-	6	4	5.4
LEAF OF FAITH Richard France	3	3	2	3	1	-	-	-	-	3.6
LOVELETY'S OIL George Miller	9	8	10	-	6	-	10	6	8	9.0
LOVERS Vincenzo Amato	6	4	-	7	8	-	-	-	-	6.2
L'OEIL QUI MENT (EYES AT NIGHT) Rolf Kau	-	-	-	-	-	8	1	-	-	4.5
OUTER ACT Emilio Ardolino	4	3	7	8	6	6	-	-	7	6.7
UNDER SUSPICION Simon Moore	7	3	7	7	5	6	6	-	6	6.5
UNDISCOVERED Clint Eastwood	8	-	8	8	7	-	8	6	8	8.2

Nobody's going to Cannes next year



they'll all be coming here

The George is conventionally situated in the very heartbeats of cultural and cosmopolitan Melbourne. On completion it will incorporate bars, restaurants, retail, cafes, an arts based studio, residential apartments and entertainment venues... and its apothecary... a cinema complex, incorporating three purpose designed cinemas with everything any Greenaway or Berolucci would demand.

Beverly would have loved it. Film-makers from Lang to Godard would recognise it as their cultural home.

The George Cinema Complex is destined to become the focal point of the cultural/cosmopolitan revolution about to sweep the arts mainstream off its apathetic feet.

Expressions of interest from cinema exhibitors must be registered by no later than April 30, 1993.

Contact: John Sullivan, Sealer Property Services, 520 Collins Street, Melbourne 3000.

Telephone: (03) 629 1122 or 018 549 622.

The George Cinema Complex
135 Fitzroy Street St Kilda



At last
a professional
Italian made
hairdryer



THE TURBO 1500 Available from your "Wholesaler" Cash and Carry outlet or your local Salon
Australian Distributors: MU Imports, 300 Gladstone St, South Melbourne 3205. Tel (03) 699 5383, Fax (03) 696 4737